

March 28, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 60 Week ending March 28, 1959

MARTY WILDE

EVERY
6^D
THURSDAY



His New Smash!
MARTY WILDE

DONNA

PB 902 (45/78)



PHILIPS *The Records of the Century*

Philips Electrical Ltd., Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2.

DISC

Charles Buchan's Publications, Ltd., Hulton House, Fleet Street, London, E.C.4. RLEet Street 5011.

SHOW A LEG, GIRLS!

IT'S Easter and we feel in gay, abandoned holiday spirit. In this whimsical way our fancy turns to girls. And why not?

The girls we think about are favourite ones, the lassies who spin around on our record turntables. We know quite a lot about them usually, but are they sports?

We wonder, particularly when we see the lads of the disc profession regularly taking part in football, darts, and the occasional round of golf.

Many of the boys turn out each week with the Show Biz XI, now more recently we have the TV All-Stars, and even the publishers of Tin Pan Alby can boast a useful darts team.

But we have yet to see our feminine stars turn out in natty shorts on the sports field! Apart from being a pleasant sight, we are sure that if they got together as a team on the sports field they would prove to be a tremendous draw.

We would hardly expect the girls to take up football, but it would be pleasant to see them on the hockey pitch or softball court.

A worthwhile charity could be chosen to benefit from the girls' exertions—and some of the players might appreciate the results of the exercise!

Yes, we can just picture all our "fair ladies" in their gym slips and shorts. We would rather see their knees than some of the masculine specimens on view recently.

We pass the ball to you girls. What are you going to do with it?



"Be quiet! Do you have to breathe while Sinatra's singing?"

Is it just the name they buy?

I RECALL a record called "Lawdy Miss Clawdy" by Elvis Presley which did not shoot precipitately into the top three as all his others have done.

Thus, the only conclusion I can draw is the obvious one: that this was below Elvis's usual standard. I also suspect that had it been issued in

Advice for Don

MY favourite section of DISC is "Disc Date." May I, though, offer a little advice to Don Nicholl who, I feel, has one bad fault?

He always seems to consider that because an artist has made one big record, his follow-up will be as big.

This is usually true with Messrs. Presley, Steele and Boone, but on the following discs he gave a D.N.T., all of which failed to gain his parade status: "I Wonder Why" (Dick and the Belmonas), "The Story Of My Love" (Cooney Twitty), and more recently "C'mon Everybody" (Eddie Cochran).

I do agree with Mr. Nicholl's latest tips, however: "Tomboy," "Reamk" and "Evening Rain," and I know one cannot be right all the time. — JOHN D. ADCOCK, Beech Avenue, Sherwood Rise, Nottingham.

(*"C'mon Everybody" has just entered the Juke Box Top Ten.*)

Two good sides

SO Richard and Roger Percival have to buy two records in order to get two good numbers. Now this is not completely true.

I suggest that they listen to "Donna" by Bamba by the late Ritchie Valens, "High School Confidential/Fools Like Me" by Jerry Lee Lewis and some of the discs by the Everlys and Gene Vincent. — MICHAEL R. JAGO, Wobsey Road, St. Budeaux, Devon.

(*How about it, you Percivals?*)

Vera and Elvis

I THINK it is a pity that the record companies cannot come to some sort of agreement regarding the "lending" of artists to other labels. For instance, I should like to hear Jo Stafford re-united with Gordon MacRae, and Ella Fitzgerald with Frank Sinatra.

Other possibilities include Bing Crosby with Doris Day, Kay Starr with Frankie Laine, Vic Damone and Dinah Shore, or even—at a pinch—Elvis Presley with Vera Lynn.

I am sure these last two could learn something from each other! — MICHAEL FLYNN, Flaxman Road, Camberwell, S.E.5.

(*This would make some duet!*)

No ban here

THERE is a record shop in Liverpool which has just had a juke-box installed for the benefit of record buyers. It carries all the latest discs and one's favourite can be played for 3d. If you like it, the shop has it in stock.

It would be a good idea if other record shops could follow this example. Record buyers could then hear any records which have been banned by the B.B.C. (i.e., "Beep Beep" or "Madrid")—T. H. BRIDGER, Bilworth Street, Liverpool, 21.

(*An interesting idea.*)

Delusion

PATRIOT Tommy Blundell's call to keep the British Hit Parade British (DISC 14-3-59) might make some sense if the material recorded by British artists were not at the

place of "King Creole," it would have shot into the top three, regardless of its standard.

Are Presley fans merely buying the name instead of the record? Are they becoming unselective? — PETER MILLER, Rowley Fields Avenue, Narborough Road, Leicester.

(*You tell us.*)

WRITE A LETTER—WIN AN LP

ARE WE JAZZ IMITATORS?

BONUS PRIZE

The bonus prize of a Ronson lighter and ashtray set in black and white Spode goes this month to JOHN SOFTNESS, 35 Ravenscroft Avenue, London, N.W.11.

PRIZE LETTER

are George Shearing and Vic Feldman—who both reached their peak in America.

Only when our stars get out of the carbon copy rut, do away with the honks, squeals and stereotyped improvisations and begin to think for themselves will we even begin to close the gap between the American jazz thinkers and the British jazz imitators. — JOHN SHREWSBURY, 59, Seeley Drive, London, S.E.21.

WHY does Britain lag so far behind the Americans in the field of modern jazz? This question has been posed many times and, to me, the answer is obvious.

British jazzmen are merely copyists, and without the Americans to look to for new ideas they would eventually dry up. They lack the ability to think and create jazz.

Many of our top names are expert musicians, standing equal to their Stateside counterparts, but nowhere have we a creative genius like Brubeck, Mulligan, Desmond or John Lewis.

The only Englishmen to contribute anything to the advancement of jazz

Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.



The opinions expressed on this page are those of readers and are not necessarily endorsed by the Editor.

moment predominantly American. Until we can turn out a stream of terrific songs like the Americans do, let us not delude ourselves that we can do without the American influence in our Hit Parade. And let us stop this childish peevish about British artists who copy American artists being as talented as the idols they imitate!

Anyway, how little Tommy Blundell knows what he is moaning about is displayed by the fact that he includes Johnny Duncan on our side. Duncan may be British by naturalisation, but as he is American by birth and upbringing, one can hardly include him in a comparison of British and American artists. — JOHN COGAN, Shepper Road, Dagenham, Essex.

(*You are right—Johnny Duncan was born in Oliver Springs, Tennessee.*)

There's plenty!

I CANNOT bring myself to agree with your leading article "Put Beat on the Air" (DISC 14-3-59). To my mind, beat has never really left the air. Teenagers in Britain can get quite a soaking in beat music if they only care to tune in selectively. To mention just a few of these programmes: "Dig This!" "Oh Boy!" "Cool for Cats," and "The Jack Jackson Show"—all on TV.

On radio there is "Pick of the Pops," "Just for You," "Date with

a Disc" and the "Saturday Club Show." And don't forget the programmes put out by A.F.N. and Radio Luxembourg. — TONY SHINER, Higgins Lane, Bartley Green, Birmingham.

(*But don't forget, two of these TV shows—"Cool" and "Jack Jackson"—start too late for most teenagers.*)

Paste-up

SURELY the answer to Miss Susan Fleming's desire (DISC 14-3-59), is for her to paste her own photographs of recording stars on the record sleeves.

We have done this to all our singles that have plain, uninteresting covers. DISC supplies most of the photographs—(Miss) MARY DOBERTY, Mansfield Crescent, Clarksdon, Renfrewshire.

(*A second best, perhaps, but a good idea all the same.*)

Please copy

MY friend and I are keen collectors of popular records, and agree that the 45s are of the best quality.

We should like to congratulate E.M.K. for turning out such clever designs on their record sleeves. Why cannot Decca do the same instead of having such poor designs? — ALAN BURGON, Swanage Avenue, Manchester, 23.

(*It's probably a question of taste.*)

LP Top Ten?

I SHOULD like to take this opportunity to thank DISC for the many photographs which are published every week. But why not more information and pictures of the Madlarks?

I think that it would be a good idea to have a top ten chart of LPs. — WARREN TOWNEND, Tinker Lane, Sheffield, 10.

(*We will keep this idea in mind.*)

Dig 'Donna'!

I AM a firm supporter of Marty Wilde and feel strongly about the way his recording of "Donna" is being neglected.

In all the record shops there are large notices advertising "Donna" by Ritchie Valens. Anyone would think that they do not want Marty's version to get into the hit parade!

I was glad to see that DISC gave "Donna" a good review and that it is now being mentioned in the Juke Box Top Ten—(Miss) LESLEY MEFFER, Southway, London, N.20.

(*It is still climbing. See this week's charts.*)

Better backing

I HAVE recently returned from one of our West End variety theatres, having seen a top line American



"I can't think where she meets these boys—now she says she's mad about some Tom Dooley."

recording star, who was his usual superb self. His performance was faultless, his orchestra and backing superb. Yet I was terribly disappointed because with the star were third-rate supporting acts.

Star performers should have reasonable acts to support them. The extra cost involved would be met by "house" full notices. — ALAN HANSON, Streathbourne Road, Balham, S.W.17.

(*But sometimes "big names" do not like appearing just at supporting acts.*)

Rally round

WHAT has happened to all the Gene Vincent fans? He deserves more support than he is getting now.

Gene's latest disc, "Say Mama," was tipped for success but has not entered the hit parade yet like "Be-Bop-a-Lula" and "Bluejean Bop."

It is because Gene was laid up in hospital for a while after a motorcycle accident? If so, then he has come back rocking and deserves some support. — GRAHAM TODD, Heysham Road, Southport, Lancs.

(*He'll be back—he wasn't suffering from a broken platter!*)

Whose hungry?

FAMOUS writers throughout the ages, from Shakespeare to Shaw, from Milton to Massfield, have agreed, and even written, that music is "the food of love."

But can we consider that what Presley and his followers serve up to us today as "the food of love" is of credit to its originators?

Just imagine Komoo strumming his guitar below his lover's balcony, singing softly the lilting melody of "I Got Stung!"

The majority of pop music today sounds, rather than of love, more like a cross between a football commentary, a Japanese torture and a day in the life of a zoo keeper. — CLIVE VAN DER WELDE, Henton Road, Newcastle-on-Tyne, 3.

(*Love and let love, that's what we say.*)

Don't mix 'em

"TOO many cooks spoil the broth" is an axiomatic expression which contains an appreciable amount of wisdom. Indirectly, it can be focused on a situation which exists in the recording industry.

A majority of the continuous output of LPs, EPs and 78s feature a combination of both rock songs and sentimental ballads, and I feel that to concentrate on more than one form of musical expression on a record is an erroneous policy, and one that has deterred many record buyers from making a purchase. Record companies would do well not to be over-ambitious but to direct their releases at one section of the public, thereby giving a personal satisfaction to both recording artists and general purchasers. — LIAM MCKEEN, Ballyclogh, Co. Limerick, Ireland.

(*But many buyers like the variety that this policy gives them.*)

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MOONLIGHT SERENADE

TOMMY LEONETTI



CONNIE FRANCIS — Now she's Number 4.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending March 21

Last Week	This Week	Title	Artist	Label
1	1	Smoke Gets In Your Eyes	The Platters	Mercury
2	2	Side Saddle	Russ Conway	Columbia
7	3	Petite Fleur	Chris Barber	Nixa
5	4	My Happiness	Connie Francis	M.G.M.
4	5	As I Love You	Shirley Bassey	Philips
6	6	The Little Drummer Boy	The Beverley Sisters	Decca
3	7	A Pub With No Beer	Slim Dusty	Columbia
11	8	Stagger Lee	Lloyd Price	H.M.V.
8	9	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
10	10	Gigi	Billy Eckstine	Mercury
18	11	Donna	Ritchie Valens	London
14	12	Tomboy	Perry Como	R.C.A.
13	13	It Doesn't Matter Any More	Buddy Holly	Coral
15	14	My Heart Sings	Paul Anka	Columbia
—	15	C'mon Everybody	Eddie Cochran	London
9	16	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
12	17	I Got Stung / One Night	Elvis Presley	R.C.A.
—	18	Manhattan Spiritual	Reg Owen	Pye-Inter
—	19	Sing Little Birdie	Teddy Johnson and Pearl Carr	Columbia
19	20	Wonderful Secret Of Love	Robert Earl	Philips

DON'T COME BACK AGAIN

DICK SHANE



JUKE BOX TOP TEN

Based on the record number of "plays" in Juke Boxes throughout Britain (for the week ending March 21st)

1	1	STAGGER LEE	Lloyd Price
2	2	IT DOESN'T MATTER ANY MORE	Buddy Holly
3	3	MY HAPPINESS	Connie Francis
6	4	SIDE SADDLE	Russ Conway
—	5	CHARLIE BROWN	The Coasters
4	6	PETITE FLEUR	Ray Ellington
8	7	DONNA	Bernard Bresslaw
—	8	TOMBOY	Chris Barber
—	9	C'MON EVERYBODY	Marty Wilde
—	10	BEATNIK	Ritchie Valens

Published by courtesy of "The World's Fair"

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending March 21st)

1	1	VENUS	Frankie Avalon
2	2	CHARLIE BROWN	The Coasters
5	3	ALVIN'S HARMONICA	David Seville and the Chipmunks
7	4	IT'S JUST A MATTER OF TIME	Brook Benton
3	5	STAGGER LEE	Lloyd Price
6	6	I'VE HAD IT	The Bell Notes
—	7	DONNA	Ritchie Valens
—	8	TRAGEDY	Thomas Wayne
—	9	NEVER BE ANYONE ELSE BUT YOU	Ricky Nelson
—	10	PETER GUNN	Ray Anthony

ONES TO WATCH

Come Softly To Me	The Fleetwoods
Pink Shoelaces	Dodie Stevens

Into the American Top Ten with "Never Be Anyone Else But You" comes RICKY NELSON.



ROBERT CUTS HIS VISIT SHORT

A welcome visitor to our charts last week was ROBERT EARL. Now it looks as though that visit will be all too short—he has dropped from last but one to last position.



COOL FOR CATS

Jimmy wore the policeman's boots —and then in came an Inspector

HOPE you were watching the other evening when singer Jimmy Young was "Cool's" guest artiste. For here was a performer with a song that I'm certain will be a big hit, and that will add to Jimmy's already very high reputation as one of our most polished ballad singers.

The number was "Watch Your Heart," a continental tune with a British lyric, and to poll-forecasters I'd say, "watch your charts." For this song is being released on Columbia and it's very likely to put Jimmy into the ratings.

It was pleasing, too, to find that the flip is another excellent number—in fact, I think Jimmy prefers it to the top side. It's a British song, "Golden Girl," and its inclusion makes this platter more than worth the price.

Jimmy says, quite frankly, that he doesn't set out to please the rock 'n' roll enthusiasts; but he has thousands of fans among them. And newcomers to the song biz who have made their name solely on rock but who aim to be "entertainers" later in their careers could well pick up a few useful pointers from hearing Jimmy's polished style.

Particularly as audiences nowadays like their artistes to do rather more than pick up a microphone and holler into it.

While we were chatting, Jimmy told me a couple of experiences he'd had in his career. One night when he arrived at a north country theatre after the show had started—he was the last spot on the bill—he couldn't find his black shoes. As he was wearing evening dress he couldn't wear the brown pair he had arrived in, so he asked his dresser to help him out.

Within minutes of Jimmy being called on to appear, his dresser returned—with a pair of policeman's boots, around size 13. Jimmy's in the size 7 range, but it was too late to argue.

In the wings he saw the owner of the boots—standing in his socks. Later in the act, Jimmy glanced into the wings, and saw that the policeman had vanished; in his place was the theatre manager, standing in stockinged feet.

It turned out that a police inspector had come in—and the P.C. had had to return to his beat. But to do so, he had had to borrow a pair of shoes, and the manager had obliged, although his own shoes were smaller than the policeman's!

Now that Jimmy's finished his first pantomime season, he's having a short break before starting on a summer tour. But I hear his agent is at present in the States, and I'd be surprised if he was only over there for his health.



JIMMY YOUNG —watch for him in the charts.

Composer

A FEW weeks back I reported that Decca had signed up a new boy, whom they've named Bobby Tempest, and who was going to record a couple of songs that he'd written himself.

Now I'm pleased to report that the session duly came off, and Decca think they have a winner. To show his styles, Bobby sings a slow number, "Love Or Leave" on one side, and a beastly title, "Don't Leave Me Like This" on 't'her.

SUMMER CLOSING

TONIGHT'S the night (Thursday) when "The Bristol Club" opens its doors for the last time in this series. I say in this series, because producer John Sommons tells me that it is intended to start this popular show again in the autumn.

The first programme was aired 21 weeks ago, and since then it has found many friends not only in this country, but also abroad. Some places we've had letters from are Norway, France, Sweden and Holland. And this has done our British singers a lot

of good by giving them a chance to be heard against American importations on the continent.

For our final show I expect to see Alma Cogan, Dickie Valentine, Shirley Bassey, Frankie Vaughan and the Michael Sammet Singers. Joe Henderson will be around, of course, and we may be lucky enough to find Paul Anka and Jane Morgan among our overseas guests.

DISC CHOICE

- Can't get away from Jimmy Young's "Watch Your Heart" (Columbia) this week, and I pick it as the most likely winner. I'll be watching this one closely.
- David Seville is usually good for a novelty number, and joined by The Chipmunks, he produces the very catchy "Alvin's Harmonica" on London. Slightly in the Stan Freberg style, but good listening.
- A name I haven't seen around for a while on a single issue is



Jo is back with a good, new single "Be Easy."

Jo Stafford, and I'm glad that her first offering for some time is the extremely good, "It Won't Be Easy" (Philips).

- The Poni-Tails are back with a song to follow up their "Born Too Late." It's called "Early To Bed" (H.M.V.).
- In a slower mood is Sarah Vaughan with "Cool Baby" (Mercury).
- And a new British group are The Angry Young Men, making a debut on Fontana with the Italian classic, "Cittibian."

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FONTANA 'FINDS'

UNTIL recently the Fontana recording company have steered fairly clear of rock discs, but now I hear that A. and R. man Jack Raverstock has been doing some auditions that have impressed him.

First on the list is a boy, whose real name Fontana won't disclose because they want to find a suitable stage name for him.

"We don't know what he'll be called," I was told, "but it won't be 'Charlie Whirlwind' or 'Tommy Typhoon' or anything like that."

Another new Fontana find is two unknown boys who, it appears, "sound like the Kalin Twins." But they haven't got a name yet, either.

The days when all a singer had to find was a song seem far away.

IT'S THE ONLY ONE

OVER at the E.M.I. studios there's some thoughtful head-scratching. A new Connie Francis M.G.M. disc has come over from the States, and copies are due to be released here early in April.

As I like to be on these things early, I asked if I could hear the tracks.

"Fraid you can't," I was told. "We've only got the one record. And

if the recording tapes don't arrive in time we'll have to use this record to get our copies from. It's only been played once, and we daren't play it again."

So I shall just have to be patient—a pity, because Connie is one of my favourite singers. Although she's made her very big name on the strength of her oldies, she's picked two later numbers for the new title—"If I Didn't Care," and "Toward The End Of The Day."

V.I.P. IN CARDIFF

WHEN I met Alma Cogan the other day she was bubbling over to tell me a story about herself—perhaps I should say, against herself.

She had been booked to appear at Cardiff, and Alma decided to go by train. As the train drew in, she was surprised to see masses of kids waiting at the barrier.

"Suddenly they swarmed towards me," she said. "I was rather overwhelmed, so I thought I'd better get out my pen ready to sign autographs. But when I found it, I noticed the kids were surging past me and heading for another carriage.

"Then I discovered it wasn't me they were looking for or all. It was a reception laid on for a special visitor, who'd happened to come by the same train—and he wasn't even in show business!"

COVER PERSONALITY MARTY WILDE

A NEW LP, a completed film —with others to follow—and a Scandinavian tour. All these give this week's Cover Personality, Marty Wilde, a bright present and an even brighter future.

Yet only four months ago he was saying that his future was uncertain.

To Marty Wilde, the events that have taken place in this, his lucky year, seem hard to believe. But now, the boy who was so recently at the crossroads of a young career is definitely on the path to success.

This week he celebrated the start of a new era with a very special haircut. Now Marty's head is shorn but for half-an-inch of hair all over. But it has nothing to do with Yul Brynner being in town.

Two months ago, Marty put his name to a film contract which improved his financial status considerably. Last week saw the film, "Jet Stream," in the can. In it, Marty plays the part of a singer, although he does not sing in his rôle. It is probable, however, that he will sing the theme music at the start of the film.

Making his first film has given Marty Wilde an incentive to add straight acting to his career.

He may yet be given his chance. During filming at Shepperton, a famous stage producer sized Marty up as a candidate for a part in a new play about a problem boy.

At present, Marty Wilde is working so hard on TV, one-night stands and recording sessions that he hardly has any spare time.

On April 4, Marty will be one of the featured guests on the B.B.C.'s Festival of Dance Music at the Royal Albert Hall and will be joining Alma Cogan in a series of duets as well as doing his own solo spot.

Marty cut a new LP for Philips last week, which it is hoped will have an early release. His latest single for that company is "Donna," which is already beginning to show up in the dealers' charts.

Last week, too, Marty went for his final medical to determine whether or not he is needed for National Service.

There is a Scandinavian tour lined up for Marty Wilde and the Wildcats which will take him out of the country in the early autumn—if he is still in Cissy Street, of course.

JUNE HARRIS

TALENT in your TOWN

visits

NOTTINGHAM

POP

COUNCIL WERE PROUD OF MR. STAPLETON

WHEN genial Cyril Stapleton was given the B.B.C. Show Band accolade there were smiles of congratulation in Nottingham's city council chamber—and a feeling of pride, too. For ever-youthful Cyril had once been awarded a grant by the council to enable him to further his musical education. This top-spot appointment provoked nearly as much rejoicing as Nottingham Forest's semi-final win over Aston Villa, which will take them to Wembley.

In fact, one Forest supporter has suggested that these two claims to fame should be allied in a Stapleton orchestral number called something like "Forest Rock."

But the popular Show Band leader is not the only dance-band musician that the Robin Hood city has produced.

A dark-haired, well-dressed man who used to be a familiar figure at assize courts in the city (purely as a spectator) is fast going places in London. His name? Ken Mackintosh. He led the resident band at the city's

JIM CARTWRIGHT
An up-and-coming young guitarist—he's a C. & W. specialist—who is studying to become an architect.



KEN MACKINTOSH

He led the band in what is now the Sherwood Rooms.

Astoria ballroom (now the Mecca-owned Sherwood rooms) for many years.

And what a great outfit it was. Lead trumpet was dynamic Bobby Pratt. He quit his Astoria stool to join the Ted Heath unit. Lead man on trombones was Gordon Langhorn. He sang nearly as well as he played. Today, he is nationally famous as the man who changed his name into two syllables that spelled out "Six-Five Special"—Don Lang.

And then there is Cherry Wainer. Way back, when washboards were still used for washing, Cherry appeared at the Nottingham Empire as a variety act. Critic John Holland made a name for himself by writing: "Wow! She'll go a long way..."

Nottingham's big-three dance halls are now owned by Mecca. They have turned the Astoria ballroom (venue of one-night stands by all the name bands) into a night spot for all the best dancers. In residence is the Peter Fielding orchestra.

Beyond the baston at the Palais is former Astoria leader, drummer Gene Mayo. The third ballroom, the one-time Victoria, is closed for alterations. It will be reopening in May as a rock 'n' roll centre. No resident band has yet been selected.

Ran away —to play

PETER FIELDING, conductor of the orchestra at the Palais, always knew what he wanted—even at the early age of 11 when he ran away from home to avoid school and to go on the stage with a touring company. Born of Italian parents—Peter's real name is Antonio Volpe—in London, he was destined to be a hair-dresser. At least, that was the way his father saw things. But then came

Peter's decision to leave and from that day his whole life changed.

"Whilst I was away I taught myself to read music and play the mandolin, violin, banjo, guitar and eventually the Hawaiian guitar which I now feature in my own orchestra."

"On the stage I worked with Max Miller, Gracie Fields and many other famous celebrities."

Peter joined a number of dance bands and eventually formed his own orchestra to take up a post as the Musical Director to Cheltenham Corporation, where he remained for seven years.

Then he went to Newcastle-on-Tyne as M.D. to the Oxford Galleries and in the 16 years he was there, he played opposite the bands of such famous people as Jack Hylton, Duke Ellington, Ray Noble, Ambrose, Benny Carter, Coleman Hawkins, Louis Armstrong, Roy Fox and Harry Roy.

Peter has done many broadcasts from Newcastle, London, Birmingham and Edinburgh and he toured for a time with a Latin-American outfit.

He came to the Palais, Nottingham, in 1950 and remained for four years, went on to Leeds for one year, returned to the Palais in 1956 and transferred to the Sherwood Rooms where he has been ever since, apart from a brief tour round the Mecca Ballrooms in 1957.



PETER FIELDING
His father wanted him to be a hair-dresser, but Peter had other ideas, even at the early age of 11.

Hill-billy now

SKIFFLE is dead in Nottingham. It died with a fire that wrote off the Club La Fonda. The Ronnie Pipes Quartet was without a headquarters. Now only the memory lingers on...

But hill-billy melodies flourish where skiffle once reigned. The El Torcadeo coffee bar now features a country and western group. Worthy of note is guitarist Jim Cartwright. He's a fan of Tom Lehrer's.

It would be impossible to mention western and hill-billy music without referring to Jim Lees, one of the most famous callers in Europe. He lives in Nottingham. He has been seen all over the country with square-dancing groups.

And so the games run on... Remember pianist Tommy Saville? He played with all the name bands. Now he runs a pet-shop in Beeston, four miles from Nottingham. Sometimes he turns out for the Jazz Club, Billy Merrin came from Nottingham—and so does one of the country's first cinema organists, Jack Helyer. He still plays at the Odeon cinema.

JAZZ

The number one trad city of the provinces

NOTTINGHAM is the No. 1 jazz centre in the provinces. That's a provoking statement, but it is a fact that the city now stomps to traditional tempos from a dozen bands, and the placid River Trent has carried many river-boat shuffles downstream.

Just before Christmas there were 14 different jazz bands playing around the city. Some have fallen by the wayside and now there are only six.

Bill Kinnell, the man behind the Nottingham Jazz Club, has adopted a policy of featuring jazz clubs from London. But 11 years ago he took a chance and staged Mick Gill's band. They are now one of the best-known jazz groups in the country.

Present Nottingham Jazz Club stars are Brian Woolley's Jazzmen. Brian is a local hosiery manufacturer and a first-class clarinetist. Others in his band include Jack Lansbury (trombone), Trevor Jones (trumpet), John Spooner (drums), Alan Radford (bass) and Maurice Colman (banjo).

They have cut discs for Equire and have found favour with the fans with their EP, "Wild And Woolley." At weekends they travel down to delight London club audiences.

Popular Bill Jones made his professional debut with the Nottingham Jazz Club. He worked in a bank. Now, of course, he has his own trio in London and composes the B.B.C.'s Jazz Club. It was thanks to the demands of Nottingham fans that he evolved his mainstream style.

England's oldest rhythm club

Strong rival of the N.J.C. is the Nottingham Rhythm Club. Aged 17 years, it claims to be the oldest rhythm club in England. Their resident outfit is the Mercia Jazz Band, which includes a sanitary inspector and two scientists in its line-up.

The Merston is second to none in the Midlands. Twice they have recorded for British Forces Network transmissions and have played at all the leading British clubs. They can be heard twice weekly in Nottingham.

Chris Barber and Ken Colyer made their provincial debuts in Nottingham—and so did Otilie Patterson. George Melly is a frequent visitor.

Says Bill Kinnell: "This city is very definitely 'trad' as far as jazz is concerned. Modern jazz is right out."

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*YOUR WEEKLY**

DISC DATE

with DON NICHOLL



D.N.T. Danes 'tot' up a winner

JAN AND KJELD
Buona Sera; Tiger Rag
(Pye-International N25013)
JAN and Kjeld are two Danish youngsters aged twelve and fourteen who've been causing something of a riot in Scandinavia, I understand. This coupling was made for Denmark's Triola label . . . and it's been

picked up by Imperial in the States as well as by Pye-International for this country. So Jan and Kjeld will be in the money. Sounds to me as if they've been listening to some of those happy Louis Prima-Keely Smith recordings. They chant in English while supplying their own banjo backings.

It takes an exceptional tot coupling to raise enthusiasm from me, but this one's got a tremendous verve and professionalism about it. It also has one of the most commercial noises I've listened to this year.

Both oldies—"Buona Sera" and "Tiger Rag" will get new life from this.

DONNA DOUGLAS
First Anniversary; Come Home To Luch Lamond

BRITISH girl Donna Douglas seems to be modelling herself on Teresa Brewer, judging from the way in which she sings First Anniversary.

She comes through loud and clear, and there's a slick accompaniment from Johnny Gregory's orchestra to help her to what should be a fair commercial success.

Paddy Roberts and Peter Hart were responsible for the wistful ballad on the other side. *Come Home To Luch Lamond* is a slow, sentimental song which Miss Douglas handles sincerely and competently.

RAY CHARLES SINGERS
A Touch Of Pink; Hip Hop
(Brunswick 05787)****

FROM the new Universal-International film "The Wild and The

Innocent" comes the Richard Loring and Diane Lampert composition, *A Touch Of Pink*.

It's a glowing little tune with a folk song atmosphere about it. Lyric's engaging, too. And that description can also be applied to the blend of male voices achieved by the Ray Charles Singers here. Banjo is the background as the famous team turn out a sleeper which could be massive in coming weeks.

Polka tempo on the turnover when the girls come into earshot, too. *Hip Hop* is a bright, bouncing item with accordion zipping in company with the Ray Charles folk.

JOHNNY MADDOX
The Hurdy Gurdy Song; Old Fashioned Love
(London HLD8826)****

PIANO-PLAYER Johnny Maddox has gone for several months without making the kind of impres-

sion he used to achieve on this side of the Atlantic. Now he returns with his orchestra and the Jack Halloran Singers to trick out a quick waltz melody, *The Hurdy Gurdy Song*.

Not as much piano as I'd have liked to hear from Johnny, but the tune will please many.

More like the old Maddox on the other side when he takes off in barrelhouse style for *Old Fashioned Love*. One of the masters of this keyboard technique, Johnny really lays it on in company with *The Rhythmasters*. A breezy handclapper which shows initiators the way home.

BILL HAYES
Winoweb; Goin' Down The Road Feelin' Bad
(London HLR8833)****

A LONG time it seems since Bill Hayes was doing himself a lot of good in our hit parades. Here he comes once more, however, in com-

Overseas discs make the splash this week

FROM overseas this week we not only get more Italian sides, but also a wee humdinger from Denmark! "Wee" because it's a coupling by two Scandinavian brothers—and only one of them is old enough to be called a teenager! But not "wee", I think, in potential . . . big, very big.

There's a Swiss-Italian, too. . . Vico Torriani, who's very big in Germany, and liable to be just as mighty in Britain and America.

From the American crop I'd select The Andrews Sisters and Richard Cannon for special spinning. And don't ignore this Andrews Sisters' disc—it's new with the modern noise.

Home grown? Betty Smith blows up a great breeze with "Stormy Weather" that should have her outlook reading "Fine."

RATINGS

- *****—Excellent.
- **** —Very good.
- *** —Good.
- ** —Ordinary.
- * —Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

Back Again. Male group keep whispering the title phrase under Shane's story telling.

Lyric has a rather nasty line to it . . . with a sweetheart throwing her parting words back in the face of his former girl-friend.

Shane has a strong, simple style, however, and he ought to collect plenty of fans if he keeps turning out stuff as easily as this. What he needs is a good song. . . I doubt if either *Don't Come Back Again* or *When Your Heart Is Only Seventeen Years Old* fills the bill.

MIKE PRESTON
In Surabaya; Dirty Old Town
(Decca F11120)****

A BIG German song, "Suyva Baya," has been brought to the English as *In Surabaya*, and it makes a good choice for Mike Preston's latest release. The singer bears out the early promise he showed on disc last year as he handles this flowing melody easily and with considerable warmth.

A pleasing ballad which gets the benefit of a good arrangement by Johnny Douglas. Johnny also directs the orchestra and chorus for the big backing.

Dirty Old Town is a folksy item which comes back into favour as a result of radio requests. A clon-clopper set in a canal-and-factory-walls environment.

JIMMY LLOYD
I Kneel At Your Throne; Sapphire
(Philips PB909)***

I PREFER Jimmy Lloyd's British-made disc version of *I Kneel At*

pany with a group calling themselves The Backbeaters.

Song chanted by a large male chorus with a banjo plunking in the background is a kind of country-shanty (if such a thing exists). Lively, open-air number that goes lolling along happily with Bill chanting (but not using lyrics) high above his companions. Out of the rut, anyway.

Goin' Down The Road Feelin' Bad is a quick country complainer about a character who is moving on to a better place ("where the grass is always green"). Bill handles it smoothly.

DICK SHANE
Don't Come Back Again; When Your Heart Is Only Seventeen Years Old
(Decca F11122)**

THERE'S a dark little Latin rhythm to the Roland Shaw accompaniment for Dick Shane's singing of the ballad *Don't Come*

Success for the glamour boy?

VICO TORRIANI
Non e Così; Ciao Ciao Bambina
(Decca F11121)*****

VICO TORRIANI—one of the glamour boys of the continent—was flown over to London to make this disc, and I'm not surprised Decca went to the expense. The boy's got a personality which simply floods over the groover.

A Swiss-Italian, Vico's naturally at home with continental ballads like the pairing here . . . but he sings them in English. *Non e Così* has something of a beat to it as Vico takes it slowly and surely along for a potent romancer.

On the flip he gets first crack at the English lyrics which have been put to Modugno's *Ciao Ciao Bambina* by writer Mitchell Parrish. And the song's chances leap immediately. This could easily be a double-sided success for Torriani.

Give credit also to Johnny Douglas for the good accompaniments from chorus and orchestra.



It's catching on like wild-fire!

THE HAUNTING-LOVELY

"TAKE ME DREAMING"
(TIVOLI-MELODIE)

ENRICO LEANDROS
AND HIS ORCHESTRA

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ORIOLE

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Nothing old - hat about those Andrews girls

Your Throne to the American half by Joe Medlin which I reviewed last week.

As to the possibilities of the song itself, I'm still not certain. It could take off for the heights, but it lacks something. Anyway, Jimmy Lloyd's performance in company with the Wally Stots orchestra and chorus is well worth catching.

A Philip Green-Sonny Miller title song written for the Rank Organization film *Sapphire* is the slow, floating ballad which Jimmy sings on the turnover.

Again, I'd rate performance higher than the calibre of the material. Amazing how the influence of "Laura" lingers!

MIKE AND BERNIE WINTERS
Your Own Home Town; For Me And My Girl

(Parlophone R4538)***

VOICING the simplest of sentiments again, come comedians Mike and Bernie Winters. Like "Mischer" and "Ireland," the old "Home Town" occupies a special place in Tin Pan Alley. The boys dig up the site again for this composition of theirs.

Your Own Home Town (than which there's no place like) is a friendly little ballad sung straight by the pair and boosted by The Rita Williams Singers and Tony Osborne Orchestra.

For Me And My Girl joint the ranks of the oldies which are being brought back to life. Mike and Bernie sing the song in unison while Tony Osborne puts a rock-type accompaniment behind them.

AL ALBERTS
How Soon; Taking A Chance On Love

(Coral Q72363)*****

AL ALBERTS, who has now left the vocal team The Four Aces to concentrate purely on his solo work, comes up with another slow romantic ballad in *How Soon* (Will I Be Seeing You).

A tender romance with a beat woven into it by the Dick Jacobs' accompaniment. Some femme voices blend neatly with Al occasionally for good effect. Towards the close he pulls out some of the power he can

THE ANDREWS SISTERS
I've Got An Invitation To A Dance; My Love Is A Kitten

(Capitol - CL14998)*****

YOU just can't keep a good group down!

The Andrews Sisters pop up on this release with their best work since they found harmony off-stage once again. "I've Got An Invitation To A Dance" is an oldie which, I suppose, comes into the standard category. The girls sing it crisply in modern beat fashion.

Nothing the least old-hat about this arrangement and performance. Polished production with a top-flight backing from the Jack Marshall orchestra (the man who backed Peggy Lee's "Fever").

More good harmony on the flip . . . a mandolin waltzer which has Patty Andrews taking some solo vocal spots in between group work. Sympathetic tune which will appeal to many customers.

unleash, but generally speaking it's a nice quiet ball.

Taking A Chance On Love is the standard and it's given a slick up-tempo reading by Alberts. Making the most of the raft set up by Jacobs' orchestra, he phrases well and packs the number with exuberant good spirits.

JOHNNY NASH
My Pledge To You; It's Easy To Say

(HM.V. POP475)*****

PLEASANT ballad sung by the equally-pleasant voice of Johnny Nash. I'm beginning to despair about this artist ever selling on his merits in this country. My Pledge To You has him running through an easy-paced romantic lyric. Chorus and orchestra are directed by Don Costa—a fact which always seems to lift the soloist just a bit higher.

It's Easy To Say is a slower sentimental item with a sad lyric about lost love. Good lyric, too. Johnny has a sort of pliable



A very powerful singer is RICHARD CANNON

strength as he sings this one. Good backing from Costa again.

RON GOODWIN
The Whirlpool Theme; Herman's Theme From "Whirlpool"

(Parlophone R4537)***

RON GOODWIN composed the music for the film "Whirlpool" and here he bats his concert orchestra through a couple of the soundtrack themes.

The Whirlpool Theme is a slow, pretty tune which is filled with a rippling effect that conjures up riverside visions at once. Romantic thread to it which is caught up by the big bank of strings. Not a quick seller, but a steady one.

Herman's Theme from the same picture has a more readily commercial application. A gayer effort with what sounds to me like an Italian atmosphere. Melody's quite catchy.

JOHNNY GENTLE
Boys And Girls; Wendy

(Phillips PB908)***

JOHNNY GENTLE lives up to his surname as he sings Boys And

Girls (Were Meant For Each Other). An easy, liquid voice gliding through a quiet ballad that has a country style to it.

Not unlike Russ Hamilton at times, Johnny strikes me, however, as a better vocalist. This half may do some extremely successful sleeping.

Both numbers on this record were written by Gentle himself, and there's a Latin touch to Wendy. Melody's a first-time-know-it and Gentle handles it competently.

BETTY SMITH
Stormy Weather; Song Of India

(Decca F11124)*****

SAXOPHONE star Betty Smith comes up with some very attractive blowing on two old favorites for this release. Partnered by a Malcolm Lockyer group, Betty makes the standard on the top deck a commercial bet all over again.

This one could be riding high into the summer. Effect of the thudding beat and the chorus chanting behind Betty make it a very powerful effort indeed.

The melody Tommy Dorsey made into one of swing's greatest hits—*Song Of India*—also shows up with a new coat of paint. Betty blows with a beady deliberation and the chorus work again helps to point everything splendidly. A fine, commercial combination which will grow and grow on you as you keep spinning it.

RICHARD CANNON
You'll Never Walk Alone; Tonight I Am A King

(Capitol CL15001)*****

RICHARD CANNON has already had one release in this country. His second one should cement the good opinions already formed about his voice.

A powerful—and I do mean powerful—singer who seems to send out a tidal wave of song from about an acre of chest. His performance of the Rodgers and Hammerstein show song *You'll Never Walk Alone* is one of the best I've come across.

A slapping beat is introduced into the accompaniment as Cannon belts the lyric out with splendid sincerity.

On the reverse Cannon takes off on an even more modern slant with the rock-a-ballad *Tonight I Am A King*.

CLAUDIO VILLA
Partir Con Te; Una Marcia In Fa

(Cetra SP4006)***

NOT all the songs that come out of Italy are great ones . . . so much is proved by the release of Partir Con Te which Claudio Villa sings here.

A quickish ballad which leaves no memory behind it, and which seems to have been unduly influenced by the Modugno technique.

But Villa sings it delightfully—giving it more than its due.

On the other side, the tenor is joined by Gino Latilla for a marching number. Cute novelty with a humorous approach in the melody. Typical continental duetting for those who enjoy it.

Swinging into Spring!

HARRY SIMEONE
Chorale



IN THE VALLEY OF LOVE

Coupled with

THE BEAT O' MY HEART

45/JAR 109



DICKIE HENDERSON

with Orchestra and Chorus

COME TO MY ARMS BABY

Coupled with

(THEY'RE SINGING SONGS OF LOVE) BUT NOT FOR ME

45/JAR 105

Tony Hatch

Stylish piano-smooth instrumental accompaniment—top pop arrangements

Chick

coupled with

SideSaddle

JAR 107

(45 & 78)



TOP RANK RECORDS

LLOYD PRICE

Singer, musician, arranger . . .

'Stagger Lee' man is no flash in the pan

INTO our Top Twenty chart three weeks ago came "Stagger Lee," and with it its creator, Lloyd Price, was confirming the success that he has already been enjoying with the same title in the States. Although his name is new to most of us over here, he is no overnight sensation. He has many other numbers to his credit as a composer, among them "Send Me Some Money," "The Girl Can't Help It," and "Lawdy, Miss Clawdy."

Brought up in a large family—seven brothers and three sisters—in New Orleans, it is hardly surprising that Price is musical to his very soul.

His father was a professional guitarist before entering the military, and his mother a gospel singer, who still raises her singing voice in Price senior's church.

Lloyd's interest in the entertainment world was aroused while he was at High School, and he set out to study the trumpet. During his second year at school he formed his first five-piece band.

Within a matter of weeks the band was signed to broadcast over the local radio station, and the reaction by the general pub-

lic to his outfit was rapid and enthusiastic. It was during this period that Price wrote "Lawdy, Miss Clawdy," penned originally for the radio station as a special station-break commercial. Soon after this he signed his name to a recording contract. A succession of good discs followed, only to be interrupted for a time by his entry into the U.S. armed forces. His reputation had preceded him, so it was hardly coincidence that, before long, Lloyd was assigned to special services in the Far East. This gave him the opportunity of forming a "real swinging band" out of service colleagues.

KOREA

The group visited such places as Korea and Japan, Price being the featured vocalist as well as heading the band. They also accompanied visiting stars like Jimmy Durante, Debbie Reynolds and many more.

It was while he was in the Far East that Lloyd Price composed "Stagger Lee." The reaction to this number by the servicemen wherever it was performed, convinced him that it would be a good number to record when he

returned to civvy street. He certainly hasn't been proved wrong. On his discharge Lloyd Price, with the aid of two old friends, Harold Logan and Bill Boskent, formed his own recording company.

But with a new band, and a disc—"Just Because"—already recorded, the three executives found the many problems of distribution too complex for a small label. So rather than lose entirely what they thought could be a big hit, they decided to sell the master to the big A.B.C.-Paramount record concern. This first disc proved a good association for Lloyd Price and record company, for soon it was getting big sales.

Since then he has been a busy artist in every sphere—he leads and sings with his nine-piece unit and arranges and composes for them as well.

His musical knowledge is profound and, though he has a successful career ahead of him, he would still like to try his hand as a recording manager. He certainly has more than sufficient qualification.

Doug Geddes



EASTER PARADE

Feminine frivolities? Maybe, but take a second look at these ladies of disc. They have certainly captured an air of gaiety with their Easter bonnets to match springtime



SHIRLEY JONES



CHERRY WAINER



ARLENE FONTANA



JANICE PETERS



SORRY, WE COULDN'T KEEP THEM OUT! These three insisted on joining DISC'S Easter glamour parade. We don't know who is the most fetching, Bruce Forsythe, Charlie Drake or Bernard Bresslaw.

No. 9 in the U.S. Hit Parade

RICKY NELSON

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FATS DOMINO

When the Saints go marching in;
Telling lies

HLP 8822

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45/78



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LITTLE RICHARD'S AT HIS MOST COMMERCIAL



LITTLE RICHARD goes to town in "By The Light Of The Silvery Moon." It looks like another hit for the squawking rock boy.

THE arrival of the big American hit song, "Tall Paul," introduces us to a charming newcomer here on wax, Annette, or, if you want her full name, Annette Funicello. I think we'll stick to Annette!

Right now, Annette's version of "Tall Paul" is climbing rapidly in the States, and it could well give the Gala concert (who release it in this country) their first Top Twenty hit.

she was a serious dancing student, taking in both ballet and tap. Apart from talent, Annette had beauty, and at the ripe old age of nine, she won a beauty contest as "Miss Willow Lake."

This success gave her another string to her bow, and she began to model. When time permits, she still carries on a part-time career in this field.

Meanwhile she was undertaking some juvenile work on radio and

Annette was a Disney discovery

Unknown here—as yet—Annette is a familiar face to almost every youngster in America through her regular television appearances.

Though not yet 17 (she was born on October 22, 1942) Annette is already a TV "veteran." Discovered by Walt Disney, she has been capturing the hearts of all ages since she started as hostess-narrator in the "Mickey Mouse Club" TV show when it first began in October, 1955.

Born of Italian parents in Utica, New York, Annette came from a completely non-theatrical family. Father is a motor mechanic, mother looks after the home, which includes Annette and two younger brothers.

Just before she was due to start school, the family moved to California, and this move played a big part in Annette's career, though it certainly wasn't planned that way.

Her interest in matters theatrical began at the age of five, and soon

television, and it was in the latter that Disney first spotted her.

Her regular appearances in the "Mickey Mouse Club" have brought her fame in plenty, but outside her career she is a normal 17-year-old, enjoying all the things that she should at her age.

And she has gone into films herself—she has recently been working on her role for the new Walt Disney film, "Shaggy Dog."

In the midst of all these activities, Annette still somehow finds time to continue studies at High School, where she is described as an excellent student.

"Tall Paul" is her second waxing for the Disney label in the States, and it has rapidly established her on disc. Now this talented teenager is anxiously watching the charts in this country to see if she can repeat the success all over again.

MERVYN DOUGLAS

THE BIG BEAT

D.N.T.

LITTLE RICHARD

By The Light Of The Silvery Moon; Early One Morning (London HLU8831)

WELL, I tipped his "Baby Face" for the Top Twenty and I've got to do the same for Little Richard's version of "By The Light Of The Silvery Moon." A track taken from the same LP as "Baby Face," this one's a middle beater which the squawky rock boy swings along in his most commercial manner. Breaking off into typical squeaks every so often, he still holds on to the melody of the oldie.

"Early One Morning" gets a jingly piano opening and Richard chants his way through a school-time lyric. Very much the bottom half of the coupling, though his fans will like it.

By DON NICHOLL

LOOKS like Little Richard's going to hit the jackpot yet again. His version of "By The Light Of The Silvery Moon" has been pulled out of the same storehouse which yielded "Baby

Face" and should sell as sweetly. Not a big week for the Big Beat, but an interesting one—and among the most interesting things to note is a new-style performance from rocker Gene Vincent.

there's enough that's different to make the team distinctive.

Boy lead on the cling-linger. Since I Don't Have You will attract plenty of feminine custom. A seller, I'd say.

One Night, One Night speeds things up a little with a kind of country rocker. Group again produces a good noise.

JOY and DAVID

If You Pass Me By; Rocking Away The Blues (Decca F1123)****

SAD beat-balled from Joy and David as they hiccough their way through If You Pass Me By. Thunderstorm accompaniment for the pair, who spend most of their time in the echo chamber for this half. David

hesitating manner. Strumming background and a novel chorus noise from the echo chamber.

BOB CROSBY

Petite Fleur; Such A Long Night (London HLD8828)****

YET another version of Petite Fleur... this time by Bob Crosby and His Bobcats. Does seem a waste of time rushing these cover jobs out (particularly from the same label) when Barber's recording has cleaned the market so thoroughly.

On the other hand I'm not complaining, because they have all made for entertaining listening. I like this one, too.

Such A Long Night is cut more for the Big Beat customers with chorus

GENE VINCENT
Over The Rainbow; Who's Pushin' Your Swing (Capitol CL15000)****

GENE VINCENT switches his normal rock style for this revival of the Garland song Over The Rainbow. By which I don't mean that he's forsaken the beat. He puts it heavily into the song, but he retains much of the original character of the charmer.

He could well try his voice at more material along similar lines, because this venture's quite successful. I think both his regular following—and those who normally don't like Vincent—will go for the deck.

Who's Pushin' Your Swing brings him back to the rock 'n' roll fold. A brisk beater which Gene chants happily to a good backing from the Blue Caps.

BOBBY HELMS

New River Train; Miss Memory (Brunswick O5786)****

COUNTRY and western star Bobby Helms has turned out plenty of big-selling sides before now, and I believe he may have another with the New River Train which he sings in chorus company. Familiar tune will help things a lot, and it has a commercial change of key.

Easy-going item with everyone in warm voice. Kind of thing you feel you know before the disc's half-way through. Nice little gimmick in the lyric will be another sales aid.

There's a slow rock beat in the ballad Miss Memory which Bobby sings simply and effectively. Once again there's some useful chorus work in the accompaniment. A side which will help the sales of the coupling as a whole.

THE SKYLINERS

Since I Don't Have You; One Night, One Night (London HLB8829)****

ANOTHER new vocal group from the States... a girl and four boys this time... The Skyliners have plenty of polish on their work. Some of their phrasing is obviously derivative from other rock groups, but

Gene Vincent has a 'new' voice BUT HE HAS NOT FORSAKEN THE BEAT ALTOGETHER

goes off into narrative at one spot, leaving Joy ooo-ing in echo.

Personally, I prefer the fine jinks of Rocking Away The Blues which they dust on the flip. Good noise here, and the twosome seem to be better when they've got a happier offering to shout. Occasionally they can be faulted for trying to be a mite too gimmicky in sound.

THE ANGRY YOUNG MEN

Big Daddy; Cribbribba (Fontana H187)***

THE ANGRY YOUNG MEN huff and puff and blow their saxophones for a strong rhythmic entry in Big Daddy. Guitar and drums keep the pace clipping and there's a pretty solid sound throughout for this instrumental. Tune's a repetitive item, which may get under your skin.

More likely to rouse commercial interest is the rocking arrangement of Cribbribba. Here the musicians have themselves a wild time blowing the gentility out of the famous melody. If you enjoy "Cribbribba" in the original, stay away from this deck for your blood pressure's sake.

But why do they call themselves The Angry Young Men, I wonder?

JIMMY ISLE

Diamond Ring; I've Been Waitin' (London HLS8832)***

JIMMY ISLE comes in singing to a pretty tight rock instrumental noise. Sax, piano, drums and guitar muzz along behind the boy as he declares his romantic intentions.

Not a sensational voice, but no worse than most of the best boys.

I've Been Waitin' is a bluesy number which Jimmy mutters in a gloomy,

RATINGS

- *****—Excellent.
- ****—Very good.
- ***—Good.
- **—Ordinary.
- *—Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

chanting lyrics while the musicians go off on a goose-honking spree. Steady rocker which will appeal to juke box leaners.

JIMMIE AND THE NIGHT HOPPERS

Night Hop; Cruising (London HLP8830)****

JIMMIE—musician-singer-composer-dancer whose surname is Maddin—brings a lively instrumental team to the London label. Jimmie himself plays sax on this disc and he's joined by piano, bass, drums and guitar.

Night Hop is a swift beat number which rips along on a fine, exciting noise. Jimmie carries the melody while the others make sure he keeps to the right lines all the way.

Cruising is an echoing guitar and clapper for the most part... then sax creeps in behind to add extra flavour for what is a first-rate, steady beat offering. I think I like this half even more than the "A" side... I'm pretty certain it could be a sleeper if it were given some air time.

SIDE TRACKS

New rival to 'Oh Boy!'

We now have to beat 'Wells Fargo' to the draw

I'M very glad that the next B.B.C. beat show will be on at half-past six, and not six o'clock, because this means I shall not have to miss it as I did "Dig This!" It will be an interesting experience to see Stuart Morris's first series, as he is a friend of mine with whom I have spent more time discussing television than with anyone else I know.

How does it feel to be in competition with Wells Fargo? I'm not sure yet—anyway, however fast they are on the draw, we still claim to be the fastest on television and, like Wells Fargo, we aim to deliver the goods.

Teenage bill

THERE'S no doubt about it, Mr. Harold Fielding, impresario and, among other things, agent to Phos. Steele, is one of the few promoters who is really "with it." The other day I heard about his preliminary plans for his regular summer show at Blackpool. And I reckon his bang-up-to-date line-up of young stars will be packing 'em in at the Palace.

His tentative bill includes Marty Wilde, Billy Fury, Dickie Pride, Mike Preston, and maybe—though this is still in the melting pot—the three Vernons Girls.

This type of package show gives the public much better value for money than the usual sort of bill with one big star, and the rest a bunch of fill-ins.

HAVE you noticed how skilful, in a commercialised form, is showing up quite a bit in the latest American material. There's been "The Old Grey Goose," "Gotta Travel On," and now the latest is a new version of the number recorded some time ago by The Vipers—"Hey Lilley Lilley," I think they called it.

This one, on Mercury by Rusty Draper, is called "Hey Li Lee Li Lee," recognisably the same tune, but it differs greatly from The Vipers' version, having the choir backing and the strong off-beat superimposed on the basic skilful rhythm.

REMEMBER Neil Sedaka? The man who started off as a classical pianist, then took to writing pop songs—like "Stupid Cupid"—and finally became a recording artiste himself for R.C.A., getting a big first-time with "The Diary"?

Well, he's done it again. This time it's a Jerry Lee Lewis sort of number, called "I Go Ape." If this boy is as good visually as he is vocally, he should be a good bet for a tour here.



CAN YOU TELL ME WHY THIS ISN'T A HIT?

BIG head that I am, I reckon I know most of the answers in this 'ere record racket. In particular, as you have probably noticed with increasing irritation, I have always fancied myself as an ace spotter of future Top Tenners. Well, I was way off the mark a few weeks ago when I predicted "Make Me Know You're Mine" by Conway Twitty as a cert winner.

Over here it hasn't meant a thing. And in the States it has been the other side, "Story Of My Love," that has done the business.

Yet it still sounds like a number one hit to me—and to others. When Cliff Richard first heard the number he pinched my only copy of it, so that he could learn it straightaway and put it in his act. He also pleaded to do it on the telly. The

result was perhaps the best performance he's given in "Oh Boy!"—still the number doesn't make it.

The only people who can really answer this mystery are you, the readers of DISC. So do me a favour, will you? I shall not be happy until I know why "Make Me Know You're Mine" hasn't made the Top Ten.

PRODUCED BY

JACK GOOD

Producer of TV's
'Oh Boy!' show



Tweedy Marty

THESE tweed, gentleman farmer-type hats are getting to be all the rage. I first noted one being worn by my old "Six-Five" pal, Mike Winters. Then I noticed that most of the lads on Mike's TV All-Stars XI were wearing them—there was a picture in DISC the other week.

Then, lo and behold, who turns up at rehearsal wearing one, and persisting in keeping it on all the time, but our Marty. Was this the new Wilde gimmick, I wondered, wearing a cloth tuffer the whole time?

I decided to try it on. So, standing on tip-toe, I whipped it off of his head... and then it all became clear. Marty had had a new-style hair-cut. A very drastic-type hair-cut. Not quite a Yel Brynner, maybe—but moving fast in that direction.

That was why the Wilde child was keeping his hat on. He was sure. He needn't have been—I'm sure the Army would have approved.

Flying start

THE other week I ventured to suggest that The Cutters were the most intellectual vocal group in show business. To show you what I mean, one of their numbers, Shake Keene—the big one with the beard—is, alas, leaving us shortly. He's going over to the B.B.C.—as a producer.

But only for a few months, I believe, for then he is joining London University to take his degree in English. Doubtless his studies will include an examination of the English lyric.

In which case his knowledge of contemporary English lyrics will be unrivalled at the University. What other student will have by heart the words of "She Say Oom Dooby-Dooby"? Or "The Rockaroo"? Who else will be so fully acquainted with the intricacies of the "ooah-hoo-hoo-waddy-waddy" that abound in modern commercial poetry?

MUSIC in the AIR

AFN

271, 344 and 547 m. Medium Wave

MARCH 25
6.00—Music In The Air,
9.30—Lawrence Welk,
10.00—Club Date,
10.30—Late Request Show.

MARCH 26
6.00—Music In The Air,
9.30—World of Music,
10.00—Late Request Show.

MARCH 27
6.00—Music In The Air,
9.30—Stars Of Jazz,
10.00—Late Record Show.

MARCH 28
6.00—Music In The Air,
7.00—Grand Ole Opry,
7.30—Upbeat Saturday Night,
8.00—America's Popular Music,
9.00—Dixie Beat,
9.30—Cha-cha Time,
10.00—Late Request Show.

MARCH 29
9.15—Continental Varieties,
6.00—International Bandstand,
10.30—Romance In Music,
11.00—Serenade.

MARCH 30
6.00—Music In The Air,
9.30—Golden Record Gallery,
10.00—Late Request Show.

MARCH 31
6.00—Music In The Air,
9.30—Modern Jazz 1959,
10.00—Late Request Show.

APRIL 1
6.00—Music In The Air.

9.30—Lawrence Welk,
10.00—Late Request Show.

Radio Luxembourg

208 m. Medium Wave
49.26 m. Short Wave.

MARCH 25
6.00—Non-Stop Pops,
6.30—Wednesday's Requests,
8.00—Liberace,
8.30—First Time Round,
9.00—Embassy Double Top,
10.00—Record Show.

MARCH 26
6.00—Non-Stop Pops,
6.30—Thursday's Requests,
7.45—Record Hop,
8.00—Bristol Club,
8.30—Lucky Number,
9.00—Anne Shelton,
9.15—Top Discs,
9.45—Music Of Irving Berlin,
10.00—It's Record Time.

MARCH 27
6.00—Non-Stop Pops,
6.30—Friday's Requests,
8.00—Band Parade,
8.30—Musical Monograms,
9.00—Pop Club,
9.15—Dickie Valentine,
9.45—Capitol Choice,
10.00—Scottish Requests,
10.15—Record Hop.

MARCH 28
6.00—Non-Stop Pops,

6.30—Saturday's Requests,
8.00—Jamboree,
9.45—Irish Requests,
10.30—Spin With The Stars,
11.30—Record Round-up.

MARCH 29
6.15—Mario Lanza,
7.00—Jack Jackson's Juke Box,
7.30—The King Brothers,
7.45—Teddy Johnson & Pearl Carr,
8.00—Frank Sinatra,
10.00—Record Rendezvous,
10.30—The Stargazers,
11.00—Top Twenty.

MARCH 30
6.00—Non-Stop Pops,
6.30—Monday's Requests,
8.30—Smash Hits,
9.00—Let's Go Places,
9.15—Lawrence Welk,
9.45—Perry Como,
10.00—Hit Parade,
10.30—Top Pops.

MARCH 31
6.00—Non-Stop Pops,
6.30—Tuesday's Requests,
7.45—Gala Party,
8.00—Dennis Day,
9.15—Music Of Rodgers and Hart,
9.30—Your Record Date,
9.45—Records From America,
10.00—The Capitol Show,
10.30—Fantasia Fairfare.

APRIL 1
6.00—Non-Stop Pops,
6.30—Wednesday's Requests,
8.00—Liberace,
8.30—First Time Round,
9.00—Embassy Double,
9.45—Those Rockin' Boys,
10.00—Record Show.

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LONG
PLAYING
REVIEWS

PUTTING ON THE STYIUS

BY
KEN
GRAHAM

RATINGS

- *****—Excellent.
- ****—Very good.
- ***—Good.
- **—Ordinary.
- *—Poor.

Sarah at her easy best

SARAH VAUGHAN
After Hours At The London House
Like Someone In Love; Detour
Ahead; Three Little Words; I'll
String Along With You; You'd
Be So Nice To Come Home To;
Speak Low; All Of You; Thanks
For The Memory.
(Mercury MMC 14001)*****

WHAT a wonderfully informal recording session this was. Miss Vaughan is at her delightful best and the atmosphere is easy and happy.

Accompanied by her usual piano, bass and drums trio and augmented by four Count Basie sidemen (Bud Jones, Frank West, Henry Coker and Wendell Colley), Sarah Vaughan sings her heart out on a beautifully selected selection of standards.

And the whole session is wonderfully climaxed by a "goofed-up" version of "Thanks For The Memory" where Sarah turns what would have been a tragedy for many artists into a roiling personal triumph.

Yes, this is a jazz selection, but it will do you more good than harm if you spin it, as once you hear it I am certain it will join your collection.

TED HEATH

Shall We Dance
Dancing In The Dark; I Could Have Danced All Night; Dancing With My Shadow; The Love Dance; Shall We Dance; Let's Face The Music And Dance; Dancing Time; Ten Cents A Dance; Dancing With Tears In My Eyes; Dance Balletina Dance; All You Want To Do Is Dance, I Won't Dance.
(Decca LK4299)*****

BRITAIN'S "King Of Swing." Ted Heath, leads his orchestra into a toe-tapping dance set which would satisfy the most critical fanatic of the light fantastic.

The band swings lightly and smoothly through some great melodies in perfect tempo, which makes the album ideal for any party. This is perhaps the most important side of the band's "bread and butter" career as they appear in dance halls throughout the country between concert dates and trips abroad, selling the big-band style.

An album very easy to listen to and one which I certainly enjoyed and I am certain you will, too.

CALYPSO COCKTAIL

Zombie Jamboree (Noel Anthony); **You Don't Need Glasses To See** (Lord Invader); **Africa Here I Come** (Lord Ivanhoe); **Melodie D'Amour** (Vernice Villarejo); **Jamaica Girl** (Mighty Terror); **Belly Lick** (The Torpedos); **Little Jeanie** (Mighty Terror); **Don't Fence Her In** (The Torpedos); **Reincarnation** (Lord Invader); **Choo-choo** (Vernice Villarejo); **Nanahy**; **Little Flea** (Ben Brown); **My Experience On The Riperbahn** (Lord Invader).
(Pye NPL18024)***

TO be acceptable to me, calypso has to be outstanding. I cannot stand some of the pseudo-Jamaican calypso which try to pass themselves off as the real thing.

Album of the Month

TAKE A TIP FROM EYDIE

EYDIE GORME

Eydie In Love

When The World Was Young; In Love In Vain; Here I Am In Love Again; Why Shouldn't I?; In The Wee Small Hours Of The Morning; Love Letters; In Other Words; When I Fall In Love; Idle Conversation; Why Try To Change Me Now; Impossible; It Could Happen To You.
(H.M.V. CLP1250)*****

THIS is Eydie Gorme in a softly romantic mood as the title suggests. But however this law comes, whether she belts out a swinging title

This album is, for the most part, excellent. A few tracks fall below standard and a couple—**You Don't Need Glasses and Belly Lick**—left a bad taste in my mouth, but I think the set deserves a hearing.

The artists taking part comprise the cream in the field and the portmanteau of songs and instrumentals is easy on the listener.

JIMMIE RODGERS

Sings Folk Songs

Bo Diddley; Riddle Song; Liza; Waltzing Matilda; Soldier Won't You Marry Me; Lord Randall; Lizzie O'Mine; The Crocodile; The Fox And The Goose; Black Is The Colour Of My True Love's Hair; Froggy Went A-Courtin'; Gotta Lotta Tunes In My Guitar.
(Columbia 335X 1144)*****

JIMMIE RODGERS is a young man going places fast, but care-

or dreamily croons a romantic ballad, she certainly sings up a storm in anyone's language.

Don Costa supplies the exquisitely complimentary orchestral backing and sets the restful tone of the album.

The planners of Miss Gorme's record career deserve a pat on the back for bringing out this set which so beautifully contrasts with her previous releases.

Those readers who are thinking of signing for a career should spin this one and pick up a few tips on delivery and thoughtful interpretation of the music and lyrics by vocalist and orchestra.

fully, in the world of entertainment. His talents so far have lent themselves mainly to the folk field, a field in which he holds a commanding position.

He is currently hailed in America as one of the best vocal stylists of the day—whether he sings pop or traditional songs.

This set gathers together a fine collection of folk songs and should sell well with the current demand for this type of song. It should also sell well because of the excellence of the performance.

EDDIE BARCLAY

Chamber Music For Missy's Chamber

Bonjour Cherie; Apres L'Amour; Vieux Au Cereas De Mon Epouse; Oul Cherie; Feniens L'Amour; Dore Mon Cherie; Ross; Palsque Tu Dore; Bonjour Jolie Madame; Je Crois River; Amour Paradis;



EYDIE GORME

Quand J'y Pense; Je T'aime; Sans Toi Je N'ai Plus Rien; Corner To Corner; Buenos Noches, Mi Amor.
(Felsted PDL 83058)***

THIS is typical of the Eddie Barclay style with all the familiar ingredients. The music is delectable and lush as one would expect to have for the purpose of lulling mildy to sleep.

Once again it is amazing how often one misses the fact that the titles are all familiar when they are hidden in a foreign tongue. I was confused at times, despite a fair bit of ability with the French language, as they tend to twist some of the titles round a bit or use an idiomatic phrase which means the same but does not literally translate as such.

Very pleasant music but not in the "great" class.

CHRIS CONNOR

Chris Cris

Moonlight In Vermont; Blow Gabriel Blow; Here Lies Love; Be A Clown; Good For Nothing; On The First Warm Day; China-

town; My Chinatown; One Love After; The Night We Called It A Day; Johnny One Note; Lover Man; Be My All.
(London LTZ-K 1515)****

THERE is no in-between with Miss Chris Connor—you either love her or you don't. I profess to be one of the majority who take the former line and eagerly listen to all her discs and though occasionally disappointed find that nine times out of 10 we can add another gem of vocal styling to our collection.

Miss Connor is one of the June Christy school and that is a fair commendation for anyone.

The music is lightly swinging with the odd ballad thrown in for good measure. Personally, I prefer Chris on up tempo material as she seems to relax more. There is something for everyone here and I am sure many of you would enjoy this set.

THE TOMMY DORSEY ORCHESTRA, starring WARREN COVINGTON

The Fabulous Arrangements Of Tommy Dorsey In Hi-Fi

Song Of India; Liebestraum; Hawaiian War Chant; My Baby Just Cares For Me; Easy Does It; Opus One; Boogie Woogie; Satan Takes A Holiday; Swine! On Nothin'; Swanee River; The Dippy Doodle; I'm Getting Sentimental Over You.
(Brunswick LAT8282)*****

WARREN COVINGTON, the trombonist who, fronting the late Tommy Dorsey's orchestra since his death, has kept that great name fresh in the public's mind with his hit waxings, now turns to the Dorsey music library and puts a new shine on some of the old band arrangements.

The result is an exciting album which helped me re-live the great thrills of my younger swing era days. All the stimulating growth from the trombones, the crisp, clear trumpet section chords, the driving rhythms, the sweet ballad sounds, are there for the addict to hear and with the modern recording techniques the result is out of this world.

Don't pass this album by, teenagers. This music still has a lot to offer on today's music scene.

Will Presley get our first award?

I HAVE news of a new Presley disc set to break all records in the States, and soon to be released in this country.

Elvis has recorded "I Need Your Love Tonight," and its sales so far are putting him well on the way to another gold disc. Will it be the first "Silver Disc" winner here?

By the way, Mr. Presley has just received his gold disc for "I Got Stung," shipped out from the States to Germany.

● The LP of the sound-track from "Gigi" has reached the half million sales mark in America. The album has also been released in Britain, France, Germany and Italy.

Stockpile

IN recent months, especially since new recordings by Little Richard have been issued, the question has often been asked how, if he is studying religion, can he possibly still make discs?

Here's the answer. Before he left the West Coast at the end of 1957 to say goodbye to show business, Little Richard made a stockpile of recordings.

Little Richard still intends to



Another golden disc, and perhaps a silver one for Elvis, make religious beat songs for records—the church permitting.

So Little Richard's career is far from over.

New Frank

FRANK SINATRA'S latest film will be premiered in London in April and from it comes an LP and two singles from the sound-track.

The LP is the music of Elmer Bernstein, who did a brilliant job with "Sweet Smell Of Success," and is due to be released in May.

The two singles are both recordings of "To Love And Be Loved," which is featured in the film. One of these is by Sinatra, the other by Bernstein.

News from behind the label...

DISCLOSURES

...by Jean Garof

Duane and Bobby

ANOTHER giant package show is due here soon from the States. In it will be those two youngsters of the big beat, Duane Eddy and Bobby Darin, along with a careful number including, possibly, Dale Hawkins.

Duane Eddy is currently riding high in the American charts with his recording of "The Lonely One," and Bobby Darin is seeing the same success with "Plain Jane." There is a new Dale Hawkins disc on its way, too.

The show will be here for about three weeks, and during that time both boys will be appearing on television.

7,000,000

CONTINENTAL news this week spotlights a Swiss-Italian singer, Vico Torriani, whose first British disc has just been released.

Vico, I am told, has a total disc sale on the continent exceeding seven millions.

He also happens to be one of Germany's favourite movie stars, having already appeared in seven big musical productions.

Now we have Vico in this country, and his first release is "Non e Così," flipped with the Domenico Modugno San Remo prize winner, "Ciao Ciao Bambina."

Birthday

CELEBRATING his first birthday on Saturday, April 4 as a breeding ground for new talent, will be the Gaumont, Shepherds Bush, where teenage shows are held every Saturday morning.

Among those artists who have appeared in their early days at this venue are Cliff Richard and Vince Taylor.

To celebrate the release of his new disc, "Brand New Cadillac," and coinciding with the Gaumont's first anniversary, Vince will be making a personal appearance at the birthday show.

● Let's finish our Easter parade with the news of a bonny, bouncing boy being born to a show business father.

Singer Steve Martin is the proud poppa of Mark Stephen, the Martin's first child.



TO celebrate a Sunday night off from competing at the Flamingo, I decided to go to . . . a jazz club! But one that's different from all the others in town. One where you can sit at a table in a dark corner, order a large Scotch, sit back and relax and listen to jazz without being distracted by the dancers.

The club in question: The Satire, in Duke of York Street, off Piccadilly. The club owners (Sundays only): Top modernist trumpeter Dizzy Reece, Canadian bassist Lloyd Thompson and drummer Phil Seaman.

Dizzy and Lloyd wanted somewhere to play when they wanted to play, when they felt like playing it. The Satire is an ideal room for jazz. It is intimate. The acoustics are excellent and microphones unnecessary. This resulted in good internal balance in the band.

On this, the opening night, Dizzy, Lloyd and Phil formed the nucleus of an almost perfect "critic's choice" quartet. The others were Jazz Couriers stalwarts, tenorist Tubby Hayes and pianist Terry Shannon. The rhythm section worked naturally and well together.

Restrained

Phil was fine, exercising much restraint and, as a result, seeming to swing even more than usual. Lloyd, a proud and outspoken bassist, played interestingly and solidly all night. Terry, as usual, comped with more sympathy than most of his contemporaries combined and played relaxed, swinging and uncluttered solos.

Tubby's conception, when working with Dizzy, always strikes me as being rather different to what we hear from him with the Couriers. It is looser, more relaxed, possibly more thoughtful.

Maybe this is a subconscious tribute to Dizzy's musical personality? I don't know. But he blew thoughtfully and passionately, with occasional indications that he has recently absorbed some lessons from John Coltrane and Johnny Griffin into his style of expression.

Peak spots

Dizzy himself appeared slightly pre-occupied about the success of the venture. He had, however, two peak spots during the two hours I was there — on conga drum in a subtle and stimulating conversation with Phil on "Night in Tunisia" and a roused trumpet solo of much depth and originality on Gillespie's blues, "Barks Works."

Other tunes I remember were Tubby's sensitive reading of Benny

DIZZY AND LLOYD "wanted somewhere to play what they wanted to play when they felt like playing it."

Golson's beautiful "I Remember Clifford" and Dizzy's own "Colour Blind" and "Blues In Trinity" (which somehow lose its character that night).

Another West Indian trumpeter, Alex Alexander, sat in. Two years ago I hailed him as a potentially important player. Since then, he's

been working in Germany and has improved considerably. But I still find his phrasing much too "stiff."

It was a night of good jazz in pleasant surroundings. I hope that Dizzy makes a success of it. It was an enjoyable close to a week-end full of good things — musically.

The highspot, however, was the alto work of Derek Humble (on leave

from Kurt Edelhagen's band) the previous night at the Flamingo. On the very last set, to a dwindling audience, Derek played some of the most completely satisfying jazz solos I've ever heard anywhere. Derek's playing, which was always excellent, has now matured to such an extent that I can hardly wait to hear him again.

My night off —at a jazz club that's different

JAZZ ALBUM OF THE MONTH

DUKE ELLINGTON ORCHESTRA

Newport, 1958
Just Scratchin' The Surface: El Gato: Happy Reunion: Multi-Coloured Blue: Princess Blue: Jazz Festival Jazz: Mr. Gentle and Mr. Cool: Juniflip: Prima Bora Dubla: Hi Fi Fo Fun.
(12in. Philips BBL7279)

PERSONNEL: Duke Ellington (piano); Johnny Hodges, Russell Procope, Paul Gonzales, Jimmy Hamilton, Harry Carney (saxes); Ray Nance, Cat Anderson, Shorty Baker, Clark Terry (trumpets); Britt Woodman, John Sanders, Quentin Jackson (trombones); Jimmy Woodie (bass); Sam Woodyard (drums); Orzelle Bailey (vocals); and Gerry Mulligan (baritone) on "Prima."

IT is quite impossible to do justice to any record in the space available here, least of all an Ellington LP. Especially one which contains ten (then) brand-new compositions. Some of these appear to have been completed in Ellington's much-publicized last-minute panic fashion.

Only one ("Multi-Coloured") is outstanding and will stand the test of time. This is true blue Duke with the immediately identifiable Ellingtonian sound, soul and mood.

Despite this rather damning observation, don't get me wrong. It is a thoroughly absorbing and satisfying album, especially when compared with other current

big band offerings (Basilie excepted).

The band itself is excellent, though not so outspokenly exuberant as on the previous year's Newport LP.

"Scratchin'" is the blues, featuring the sections and Gonzales. "Gato" is the fantastic Cat Anderson trumpet section exercise we heard on the band's British tour. "Reunion" turns out to be Paul Gonzales blowing some very, very pretty tenor. He's a fine ballad-player.

Hodges is superb on "Multi-Coloured." Just great! Ozzie's vocal matches the mood. "Princess" (for guess who?) is strangely aloof and lacks the warmth and depth of the preceding track.

"Festival" is a hotch-potch of jazz styles. "Gentle" is a surprisingly charming, if inconsequential, track: a blues, by Shorty Baker and Ray Nance on violin. "Juniflip" is a swinging, medium-tempo feature for the warmly round, mellow sound of Clark Terry on flugelhorn.

"Prima" has the gimmick of Carney and Mulligan together. The sombre results were, I thought, rather disappointing. "Hi Fi" is a Sam Woodyard showcase.

I hesitate to attempt a rating. Although I don't think this is the best-ever Ellington LP, it is still streaks ahead of any other big band album this year. So that really means that it's a "most," doesn't it?

REVIEWS

LUCKY THOMPSON-OSCAR PETTIFORD

Tom Katlin: Old Reliable: A Lady's Vanity: Translation: Tricostium: Bo-Bo, My Boy: Body And Soul, OP Meets LT.
(12in H.M.V. CLP1237)*****

PERSONNEL: (tracks 1-4) Lucky Thompson (tenor); "Jim Whatumyname" (trombone); Hank Jones (piano); Oscar Pettiford (bass); Osie Johnson (drums); (tracks 5-8) Thompson; Pettiford; Skeeter Best (guitar)

A REALLY superior, mature jazz album. With side two having the edge on the Quintet tracks. Lucky is still, without doubt, one of the best saxmen in jazz. A thorough individualist, too, in sound and style.

He has the enviable ability to construct long, flowing lines and every

Champion of the underdog

TRAGEDY has struck again at the jazz world. Last Monday week, March 15, Lester Willis Young — known affectionately to jazz-lovers everywhere as "The President," "Prez" (Billie Holiday gave him these nicknames), or, just plain "Lester" — died in New York following a heart attack.

The shy, ex-Basic tenor-saxist would have been 50 this August.

For an intelligent and sympathetic insight into Prez, the man and the musician, I suggest that you read Nat Hentoff's honest essay in "The Jazz Makers," and, when it is written and published, Danny Halperin's biography of Prez.

Danny lived with Lester in Paris for some weeks, gathering material for his book. Lester talked more freely than he has ever talked before — on the condition that Halperin did not print it till after Lester died.

Hentoff's book quotes M.J.Q. boss John Lewis as saying: "Lester is an extremely gentle, kind, considerate person. He's always concerned about the underdog. He always wants to help somebody. It is true that he doesn't like unpleasantness and that he'll avoid it if he can, but isn't that true of most of us?"

Later in the same chapter, Allan Morrison of "Ebony" describes him as "a man drifting sadly through a world he fears and dislikes."

Lester's fears are over now. But his sound lives on.

RATINGS

- *****—Excellent.
- **** —Very good.
- *** —Good.
- ** —Ordinary.
- * —Poor.

thing he plays has warmth and passion, but it never gets out of hand.

Lucky has a reputation for being an angry man with a chip on his shoulder. His bitterness never appears in his playing. You should particularly dig the moody ballad, *Vanity*.

Pettiford is a pillar of strength throughout and is especially effective on the trio things. Skeeter Best's sympathetic "comping" on guitar is also an asset to these tracks.

Hank, Oscar and Osie make a fine team on side one. The trombonist is, of course, Jimmy Cleveland. He blows inventively with plenty of spirit, but at the time of these recordings (1955?) he seemed more concerned with proving his technical ability than with really getting down to brass tacks.

But it's Lucky's day. I hope his philosophy of life won't keep him away from the active scene for long.

TOMMY WHITTE QUINTET

A Touch Of Latin

Deary Beloved: You Stepped Out Of A Dream: Broadway; Poinciana.

(Tin. Saga ESAG7008)**

PERSONNEL: Tommy Whitte (tenor); Harry Klein (baritone); Eddie Thompson (piano); Ken Sprang (bass); Jackie Douglas (drums).

ON a good night this was often a very exciting band. Listening to these four tracks, I don't think that anyone felt particularly inspired on this particular session. And all four tunes are near as dammit at the same medium tempo, so there's little or no variety.

Incidentally, all the tunes are wrongly labelled.

THE BEST IN MODERN JAZZ

BY TONY HALL

TRADITIONAL

JAZZ by OWEN BRYCE

I HAVE just returned from a wonderful week-end. A jazz course. And I thoroughly recommend it.

I went to Pendley Manor, Hertfordshire, and although I was on the lecturing staff, I learned plenty from the free discussion that followed every talk.

The majority of students at the course were intelligent young men and girls with a liking for, and knowledge of, jazz.

And yet, with Armstrong, Ellington, Basie, George Lewis, Earl Hines, Teagarden visiting these shores: with hundreds of records of Louis Russell, the Chicagoans, Bix, the King Olivers, Ory; with the many jazz books and jazz styles abounding, the astonishing thing to me was that discussion more often than not got around to British bands and stayed there.

Ellington would be glossed over in a couple of sentences but Acker Bilk's name would be the spark that set off a general hum of conversation.

The mention of Kid Ory would rapidly resolve itself into the pros and cons of Chris Barber.

ELLINGTON AND ORY TAKE A BACK SEAT

It was all British talk

Why? Interesting as the phenomena of Barber, Bilk and the others may be, surely a weekend jazz course should get down to basic facts and keep there.

What sort of conclusions did the panel of lecturers, with the help of their enlightened audience, reach? Some startling ones, I think:—

THAT the critics, although an insignificant factor in the moulding of public taste, did more harm to George Lewis, by placing him on a pedestal, than he ever did by his own playing.

THAT jazz is an emotional music, but although the listener needs to have no technical knowledge to enjoy it, the musician should have enough to get over what he has to say.

THAT the George Webb band still remains just about the only original sound in British jazz, with a majesty never re-captured.

THAT jazz will inevitably get itself absorbed into classical music and lose its identity.

THAT after 15 years of concentrated record-buying and after the example of dozens of good British bands, amateurs are still turning out monstrous rubbish. (We heard some. How can people play so badly and not know?)

THAT weekend course is just the thing to stimulate both the critics and the listeners.

Unfortunately, there will not be another similar course at Pendley Manor for nearly a year. But try not to miss the next one. It's the modest!



The swinging jazz from the vibraphone is missing on Lionel Hampton's new disc.

produced such wonderful swinging jazz from it.

Unfortunately, the recording here is extremely lifeless and the *sole-deviser* that the Hamp gets into his performances has somehow or the other been completely lost.

I do not think that we need worry too much about this because there are already versions of these well-worn Hampton licks available elsewhere.

Recorded in 1954 and first released three years later, these two tracks feature Oscar Peterson, Herb Ellis, Ray Brown and Buddy Rich. It is amazing that these five first-class "swingers" were not able to produce a more lively music.

Indiana is just as dull. I fail to understand how these came to be issued with the "recorded under the personal supervision of Norman Granz" tag. The man is normally so meticulous.

of the ballroom, I don't think he has yet! I feel sure that he will have more chance doing it with his vocals than with his hands.

I have to say that I am completely sold on his singing. It has relaxation, swing, tone and the man obviously enjoys himself thoroughly.

It is a pity that he has surrounded himself with musicians so far below his own standards. It is a pity, too, that so much of the record is by the band, leaving a minority of work to Acker. An LP with such a title as this should feature the singing much more than it does. These are merely based performances with vocal chorus.

Ken Sims plays excellent trumpet and Acker's own clarinet is well above average, but Mortimer's trombone fails harmonically on a number of occasions. There is a curious effect in the intro to *Jump In The Line*, when more than one member of the band plays a bum chord.

Ron McKay, whom I like very much as an individual and who always takes my digs at the band in good part, plays the sort of drums that excite terribly in a club but pall badly on disc.

The banjo effectively prevents the double bass being heard at all. My copy gives the composer of "Carry Me Back To Old Virginia" as Bilk. Royalties, here I come!

Boogie and blues

BARREL HOUSE BOOGIE WOOGIE AND BLUES

Pete Johnson: *Boogie Woogie*. Albert Ammons: *Shout For Joy*. Meade Lux Lewis: *Bear Cat Crawl*. Ammons, Johnson, Lewis: *Boogie Woogie Prayer*. Henry Allen and his Orchestra: *K. K. Boogie*. Harry James Trio: *Boo Woo: Woo Woo*. Mary Lou Williams: *Little Joe From Chicago*. James P. Johnson: *A Flat Dream*. Jimmy Yancey: *Bear Trap Blues*. (Fontana TFR6018)*****

THIS is a five-star album, though one of the tracks, the Red Allen, falls slightly below par—but only just.

In every branch of jazz there is a period when that particular style reaches its zenith. Although boogie woogie had flourished in Chicago from the middle twenties, it was not until the rediscovery of Albert Ammons, Pete Johnson and Meade Lux Lewis a decade or so later that boogie woogie really came into its own in recorded form.

These three artists all play a hard-driving form of boogie that caused a minor sensation when they appeared together at Café Society in Greenwich Village.

Andy Kirk pianist? Mary Lou Williams plays a rather more sophisticated variation on the basic theme, adding her own feminine touch of delicacy.

Yancey, I never considered a boogie woogie man. His left hand, although using the repetitive themes common to the music, has more of the Spanish tinge than the Chicago drive. Nevertheless, this is wonderful piano music. James P. Johnson's track is also more delicate in conception.

The two by Harry James, backed by Pete Johnson and Albert Ammons,

REVIEWS

RATINGS

- *****—Excellent.
- ****—Very good.
- ***—Good.
- **—Ordinary.
- *—Poor.

phrases, but Sonny over-indulges himself and, like every track, it's very nice on the odd occasion but loses its point so quickly on frequent repetition.

Silver Fox Chase is interesting in that this is a classic Sonny Terry item. In it he simulates all the sounds of the hunt, including buntmen, bounds and even the kill with its attendant excitement.

Mind you, there are many good spots. The voice of Woody Guthrie, the guitar (especially on *Greyhound Bus Station*) of Brownie and, of course, the fantastic harmonica playing of Sonny Terry himself.

Hamp is lifeless

LIONEL HAMPTON Hamp's Boogie Woogie

Hamp's Boogie Woogie: Indiana (Way back home again in) (Columbia SEB10108)***

THE vibraphone is rather a dull instrument and, indeed, it is incredible that Hampton has always

respectively, are superb and certainly the best things James ever did. Muted trumpet against solid boogie backing sounds all wrong... but it worked on this occasion.

Over-indulgence

WHOOPI! THE BLUES WITH SONNY TERRY

Sonny Terry with Woody Guthrie and Brownie McGhee

Don't You Hear Me Calling You: Silver Fox Chase: Worried and Lonesome Blues: Greyhound Bus Station: She Is A Sweet Woman: South Bound Express: You Don't Want Me Blues: Tell Me Little Woman

(Melodisc MLP116)***

I HAVE been a hardened fan of Sonny Terry's since the exciting day I spent at a party with him, his harmonica and his guitar-playing companion Brownie McGhee. But I have to say that I did not like this one at all.

On this disc Sonny sings throughout in a high falsetto voice which I find very disturbing and quite out of character with a jazz performance. I know it is a device frequently used by blues singers to punctuate the

FOR THE FOLK FANS

MAHALIA JACKSON and the Falls-Jones Ensemble

By His Word

Down By The Riverside: Just A Little While To Stay Here: By His Word: Standing Here Wondering Which Way To Go.

(Philips BRE12229)*****

MAHALIA JACKSON is the foremost gospel singer of the day. A genuinely devout woman, she has been singing religious songs all her life. She sings with great conviction and emotion; there is a blues influence present, and it seems she cannot fail to

I like Acker's voice

MR. ACKER BILK SINGS

Carry Me Back: Jump In The Line: Louisiana: Higher Ground.

(Pye NJF1067)****

I F Acker is going to make it (and in spite of his publicists and much

A blues touch about this very devout gospeller

communicate with the listener.

The backing of piano, organ, bass and drums is ideal and the only apparent fault is that her voice does not sound quite as full as on some previous recordings. Her tricks of phrasing are still as good as ever, particularly her contrasting of harsh syllables with incredibly soft, long-drawn out vowel sounds.

Every track is of high standard but the best is *Standing Here* which it taken at a slower tempo than the rest.

HOOTENANNY N.Y.C.

Pete Seeger, Sonny Terry, Bob de Cormier, Jerry Silverman

Male Skinner Blues: Talking Union Blues: Dark At A Dangoon: California Blues: Winoweh. (Topic TOP37)*****

THE word "Hootenanny" is of doubtful origin. Its meaning today is "an evening of folk music employing a considerable amount of audience participation."

This form of entertainment was popularised by Pete Seeger and his friends and they are all represented here.

The record, typical of the "hoot" presents a widely varied

mixture of musical forms. Sonny Terry does a negro blues, whilst Pete Seeger strums and sings *Talking Union Blues*.

Male Skinner features Jerry Silverman and is backed by both Sonny and Pete Seeger and thus combines Negro and white folk talent, a feature predominant in the recent folk music revival. *Winoweh* is sung by the audience.

I thoroughly recommend the record. It makes an excellent introduction to the whole field of folk music.

NANCY WHISKEY

Old Grey Goose: Johnny Blue. (Onyx 45CB1485)***

ALTHOUGH Nancy Whiskey has a pleasant enough voice, there is little here really to interest the folk enthusiast, for she is accompanied by a rhythm group and choir, and there is little opportunity to hear her as she should be heard—without the commercial trimmings.

Johnny Blue turns out to be a romantic ballad in the usual vein. *Old Grey Goose* is one of many versions going the rounds. It started as a square dance but this one turns out to be as banal as most of its present day rivals.

MAHALIA JACKSON: harsh syllables, soft vowels.



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TEDDY JOHNSON'S

MUSIC SHOP

Frankie Avalon wants a British TV spot —on 'Oh Boy!'

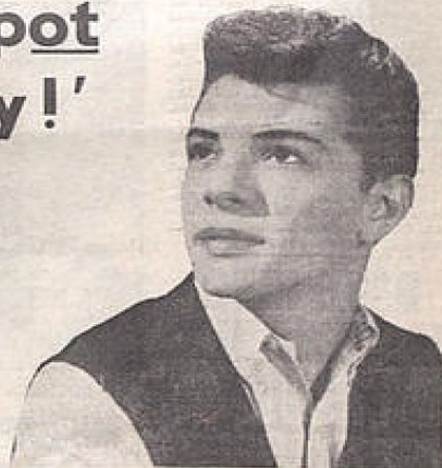
"I WANT to appear on British television . . . and I'd like the show for my debut to be 'Oh Boy!' . . ." that is what Frankie Avalon says in a message he sent me this week.

In fact, Frankie, who is currently riding high in the U.S. charts with "Venus," is so keen to make his debut in vision (I introduced his recorded voice on ATV's "Music Shop" before Christmas) that he says: "I'd go round the world to be featured on your network."

And he means that literally—because he wants to fit in the date in April—and he will fly eastwards from Chicago to London en route to Australia for it.

Before becoming a singing star, Frankie was a trumpet protégé. And not just the pride of the local community hall gig either—he starred on the Perry Como, Jackie Gleason and Pinky Lee television shows.

I asked colleague Jack Good whether he would welcome Frankie Avalon on his programme. He looked at me incredulously—I warned I'd never raised the subject . . . it would be one of the greatest scoops that "Oh Boy!" has pulled off, seemed to be the message his silent expression conveyed. And it would.



Sparring partners

AS many will know, Mike Preston was by way of being a graduate in the old established art of pugilism.

The other evening in Tin Pan Alley the Double-Top Twenty Dart Club had Mike and Jimmy Young in their team . . . and Jimmy was discussing the industry of cauliflower ears with Mike.

I little realized that Jimmy was such an exponent of the sharp left cross. Fought more than a few rounds with Freddie Mills has our James.

I asked Jimmy to send me his new disc, "Watch Your Heart," and it's a pipkin. I think that here is material that can, with the right exposure, shoot straight into the top twenty.

By the way, the dart team above mentioned take their sport seriously. They draw on composers, writers, singers and publishers. Recently there was a great match being contested between the D.T.F. and a team from Sutton in Surrey.

Representing the Alley side of the team was the "Kiss Me Honey" com-

poser, Al Timothy, singers Matt Munro, Al Saxon, Mike Preston, Jimmy Young and publisher Bert Corri.

What key is a moustache in?

I ask because Mercury records are getting ready to issue an LP called "Bob Hope Presents Jerry Colonna—His Trombone And His Moustache." Eltham-born Hope will write the stere notes, too!

Redhead composer

THE lady is not a square—not when the lovely redhead in question is Wendy Craig, called by one famous drama critic "one of the five best young actresses in the world." She composed the theme music and lyrics for the play of Angry Young Man, John Osborne—"Epitaph For George Dillon." She also starred in London and on Broadway.

● Nat "King" Cole is coming to London this autumn. I learn from Hollywood. It would appear that between now and then there is going to be a mass invasion of U.S. talent . . . Johnny Mathis, Guy Mitchell, Les Paul and Mary Ford are others on the short list for TV and variety bookings.

Love in the smog

THERE'S a new air about Tin Pan Alley—I have just heard what I feel is the first new trend in pop songwriting in this century. It has a stark lyric—it tells the story of love, but love away from the "moons and Junes" and the artificial pipe-dreams of a Hollywood set.

This song tells of love under gas-light. Love in the smog of a factory town—love with the scenic background of factory walls and dirty streets.

And it could be a resounding hit! It is the work of folk singer Ewan McColl—he penned this three years ago for the signature music of a television show . . . and he called it "Dirty Old Town."

Young Mike Preston steps out singing it—and sing it brilliantly, he does. This is Mike's greatest break, in my humble opinion. It sets a new fashion in lyrics. Realistic stuff which he has clutched with both hands and may well send him climbing to the top of the hit parade.

To A. and R. men Hugh Meuld and Denis Preston, I doff the Johnson titer . . . it takes courage to wax something so unusual in content. Their stand deserves success.

● Laurie London is being tipped for another U.S. click-hit—"My Mother"—on the Capitol label.

EXTENDED PLAY

DISC OF THE MONTH

JOHNNY MATHIS

There Goes My Heart
You Glad There Is You; Street Of Dreams; There Goes My Heart; My One And Only Love.
(Fontana TFE17088)*****

"THE discovery of the decade" is my description for Johnny Mathis and he lives up to that phrase fully on this new EP. His wonderful control, phrasing and interpretation make me think that he has been at the singing game for many years. It is difficult to realize that he is a comparative newcomer.

So great did I consider this selection that I have edged out a Billy Eckstine album for the pick of the month spot in favour of Johnny.

It was a close fight between them but I think that the youngster has just the edge in this case.

VIC DAMONE

Do I Love You?
Separate Tables; Gigi; Unafraid; Do I Love You (Because You're Beautiful).
(Philips BBE12245)*****

THE smooth-voiced Vic Damone is bang in top form with four strong offerings. He has, of course, turned in a wonderful version of the big hit "Gigi" and although I still prefer it sung by Billy Eckstine I would not be surprised if this version started up the charts following that waxing.

Definitely an album for the connoisseur of good singing. If you expect

the rock beat you will not find it here.

CONWAY TWITTY

It's Only Make Believe
It's Only Make Believe; I'll Try; Will You Love Me Then As You Love Me Now; I Vibrate.
(M.G.M.-EP684)*****

I EXPECTED a better selection from Conway Twitty, but it is still good enough to please most of his fans. I think, for me, he is essentially a

disc artist, as I do not think his appearance on the "Perry Como Show" made him stand out as a visual performer.

And as a disc artist he has got to give nothing but the best if he is to keep his public happy. Two tracks are excellent, his big hit song plus I Vibrate.

I think the fans will be satisfied with this but I hope his next offering improves.



By KEN GRAHAM

RATINGS

- *****—Excellent.
- ****—Very good.
- ***—Good.
- **—Ordinary.
- *—Poor.

WEBLEY EDWARDS

Na Mele O Hawaii

Part 1.

Glorious Hawaii; Farrowed Hills; Song Of The Islands; Farewell Song.
(Capitol EAP1-1092)*****

THIS is one of the most beautiful collections of choral singing I have heard in a long time. There are no singing guitars or gimmicky effects to mar the enjoyment. This is pure vocal harmony.

I doubt if anyone can fail to enjoy music of this nature. It is so soothing and quietly entertaining that its simplicity wins the listener over easily.

Even if the teenagers among us consider it "square" in the extreme there is certain to be someone in the family circle who would take delight in owning this disc.

Starlite present some extended play discs for latin lovers

THE ORQUESTA TROPICAL

under the direction of TITO PUENTE

- ST. EP 9 IN CUBAN STYLE
Mambo Macao (mambo) Merryman (mambo)
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- ST. EP 10 CUBAN ENCORE
Tito's Mambo (mambo) Strange Mood (mambo)
Belle Sirena (mambo) Pancho's Moustache (mambo)
- NORMAN GRANT and his orchestra for dancers
ST. EP 11 SWAY THE L.A. WAY
Anything Can Happen (mambo) Sway (Quisa Seta) rumba
Camelunda Camarando (mambo) Cometa (mambo)

STARLITE RECORDS, 76 Bedford Court Mansions, Bedford Ave., W.C.I.

★ There's no rock beat from VIC DAMONE (DISC Pic)

BBC announce 'Drumbeat' line-up

Gus Goodwin will comper new series

THE B.B.C. have now completed details for their successor to "Dig This!" and the initial programme of the new series, "Drumbeat"—it starts on April 4—will star Vince Eager, Adam Faith, Sylvia Sands, The King Pins, Roy Young and the Three Barry Sisters.

RUSS ★
CONWAY

Special guests will be featured in each show, and the first programme has Dennis Lotis and Russ Conway.

One of the surprises of the new line-up is the choice of comper. Young disc jockey Gus Goodwin, who has built up a big following through his Radio Luxembourg shows, has been given this plum spot.

The music will, as we announced last week, be supplied by the John Barry Seven and Bob Miller and the Millermen.

The programme is being transmitted from the B.B.C.'s Riverside One studio before an audience of some 200 people.

DAVE KING HAS OWN U.S. TV SHOW

SINGING comedian Dave King has become the first British star to be given his own series on American television. "The Dave King Show" will take the place of the present Milton Berle programme on American TV networks starting May 20.

This deal ensures a preliminary series of 13 weekly shows, with options for extension. A figure of £32,000 has been quoted as Dave King's fee for the first series.

The N.B.C. network, who will be transmitting this programme, have an option on his services over the next five years.



MICHAEL HOLLIDAY

MICHAEL TOPS TV POLL

TV critics have selected Michael Holliday (above) as the top male vocalist on television, in a national poll.

Shirley Bassey was elected as the top female singing personality.

Nominations were given to many people in various categories, and Vera Lynn took a place in the section for best women TV personalities.

The poll, sponsored by "TV Review," was the result of the selections from more than 150 newspaper writers.

Bygraves, Castle score

DISC fans were not disappointed last Sunday at London's Wembley arena when 8,000 of them turned out to acclaim the stars of the record world.

There was something of every style, though for me the occasional comedy relief was welcome.

Top in this field was undoubtedly Max Bygraves. His unpretentious charm and his likeable humour made him a show stopper.

Roy Castle also scored in a very big way in an auditorium frighteningly massive and far from intimate in atmosphere.

The dynamic personalities of Shirley Bassey and Alma Cogan did much to bridge the distance between

Keeter Betts on bass for Herman

WOODY HERMAN and his orchestra arrive in this country from New York on Wednesday morning, April 1, and will spend two days rehearsing with the British musicians who will make up a full orchestra of 17.

In addition to the six musicians already named, Herman will be bringing Keeter Betts on bass.

The day before they open—April 4—at the Royal Festival Hall, there will be a party at the Marquee in Oxford Street, London, at which all members of the National Jazz Federation are invited to meet the Herman band.

Two final concerts have been added to the orchestra's programme. Both will be on Sunday, April 19, at the Granada, Wallhamston (4.30 p.m.), and the Granada, Tooting (7.30 p.m.).

POOR STUFF—but the audience liked Folk concert

I WAS reminded of the first concert given by jazz band revivalists 15 years ago when I attended the folk song concert presented last Friday by Roy Guest and Dominic Behan at the Conway Hall in London.

The stage settings were non-existent, there was no special lighting, the presentation—with the notable exception of Dorita y Pepe—varied from indifferent to downright bad, and the acts were badly announced. The enthusiasm, however, of both audience and artists was unbounded.

Informality was the keynote—once an artist wandered on to the stage during someone else's act, sat down, lit a cigarette, wandered off, produced a guitar but didn't play a note.

Yet undoubtedly the evening was an artistic success and the concert shows every likelihood of growing into a really worthwhile monthly session.

OWEN BRYCE

Strict dance tempo from Bert Weedon

NEWEST Top Rank signing, Bert Weedon, plans to present a new sound in strict tempo dance music in a series of records which he is to produce for that organisation in the near future. His new group will be called "Bert Weedon And His Music For Dancing," and will feature a line-up of trumpet, clarinet, electric guitar, electric accordion and a rhythm section.

Bert intends to supply all the strict tempo dancing needs in these new records, with some new ideas on sound presentation and a rhythmic beat. Special modern arrangements for this combination are being written.

The first recording session takes place at the Rank studios tomorrow (Thursday).

JAZZ AT BEAULIEU

THE next three-day jazz festival, to be held in the grounds of Palace House, Beaulieu, takes place this year between August 1 and August 3.

Names so far announced include Acker Bilk, Ken Colyer's Jazzmen, Johnny Dankworth's Orchestra, Diz Dizley's String Quintet, The Lennie Felix Trio, Ted Heath and his orchestra, Jazz Committee (Don Rendell and Bert Courtney), Jazz Makers (Allan Ganley and Ronnie Ross), Tony Kinsey Group, Humphrey Lyttelton and his band, and Kathy Stobart.

New series for Vera

VERA LYNN begins a new B.B.C. radio series in the Light Programme on April 3. Called "Yours Sincerely," it will be heard each Friday between 8 and 8.30 p.m.

As in previous series, Vera will be accompanied by Woolf Phillips and his orchestra.

'BONGO' RICHARD

CLIFF RICHARD learned last week that he had been selected for the starring role of Bongo Hebers in the film version of the successful musical show "Expresso Bongo."

TELEVISION and the TEENAGER

Six-Five... Dig This!... Oh Boy!... Drumbeat... Cool... Jack Jackson

These are the programmes the BBC and ITV give you

- ARE THEY MISSING THE MARK?
- IS THIS WHAT YOU, THE TEENAGER, WANT TO SEE?
- OR IS TV A TEENAGE FLOP?

You must read the answers to DISC'S nation-wide enquiry on this major talking point.

NEXT WEEK



DOWN COME LP PRICES

GALA 12in. ISSUES—17s. 6d.!

TWELVE-INCH LPs at 17/6 each—that is the aim of the Gala record company and they plan to release the first batch of 20 in the middle of May.

After the initial release their LP catalogue will be supplemented by a monthly issue of from four to six discs.

The records will be in designed sleeves with inner protective covers. Apart from the many solo stars, some of whom will be new to record-buyers in this country, to be featured on these LPs, there will be a number of show tune medleys covering such productions as "My Fair Lady," "Oklahoma," "South Pacific," and "Porgy and Bess."

The Gala company say that the prices of their LPs are based on the current rate of taxation and should there be any reduction in the next Budget the selling price would be even less.

FRANKIE WILL BE TAPED 'LIVE'

—for a new Philips LP

AN LP is to be made of Frankie Vaughan's new stage show at the London Palladium—he opens on Monday. If everything goes according to plan, tapes will be cut during a live performance and will thus include most of the songs in his act, audience participation and probably his verbal announcements.

Man behind this new venture, Johnny Franz, Philips recording manager, has stated that the session will probably take place during the early weeks of Vaughan's season, so that it may be issued both here and in the States at the earliest possible date. No doubt it would be issued in America to coincide with Frankie's June date at the Copacabana in New York.

Jo Stafford coming

AMERICAN singing star Jo Stafford has been signed to headline Val Parnelli's "Sunday Night At The London Palladium" show on June 7 and there is a possibility that she may undertake at least one other TV production during her London visit.

Though frequently heard on Radio Luxembourg, Jo Stafford has never appeared on British television.

Her last appearance in this country was at the London Palladium in April, 1952, where she starred for a two-week season.

Kitza cuts for 20th Fox

GREEK singer Kitza Kazacos, currently working in America, has made her first record for the new 20th Fox label.

Titles on the disc are "Paris Valentine" and "Luna Rossa," the theme from the film "The Man Who Knew All About Women." Kitza previously recorded for the M.G.M. International label in this country.

At one time frequently seen on B.B.C. TV, Kitza appeared last Friday as a guest on the "Petty Como Show."